

Paris Openings
Number

VOGUE

NOTICE TO READER—

When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address.—A. S. Burlington, Postmaster-General.



October 15 1918

The Vogue Company
CONDE NAST Publisher

Price 35 Cents



SIGNAL CORPS



STAFF



INFANTRY



(WITH ARMS OF THIRD REGIMENT)

ENGINEER CORPS



NAVY

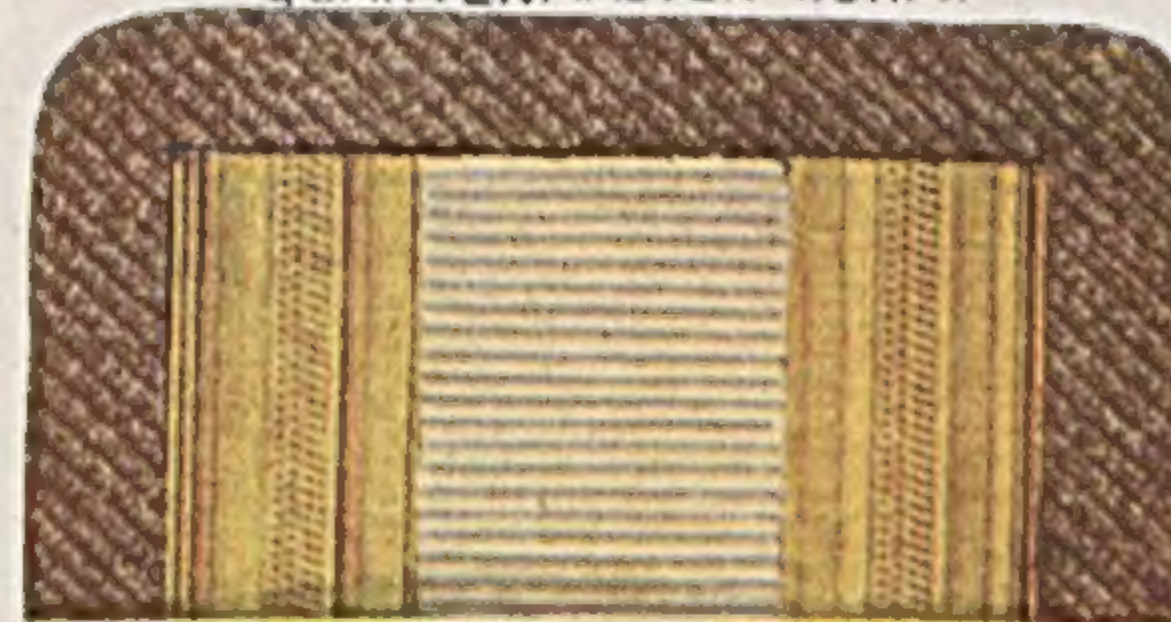


(WITH INITIALS)

MARINE CORPS



QUARTERMASTER CORPS



MEDICAL CORPS



(WITH MONOGRAM)

UNITED SERVICE PLAYING CARDS

Copyright 1918

The backs of these cards combine the Khaki of the Army and of the Marine Corps, with the full-dress uniform braids of the various branches thereof. The Navy is in the Blue and Gold.

Prices of United Service Playing Cards

Per pack with plain edges	75c
" " " gold edges	85c

These cards can also be furnished with owner's initials (2 or 3 letters only) Monogram, Crest, Coat of Arms or Regimental device at the following prices in the quantities mentioned:

With Initials (2 or 3)

2 packs	\$6.00
4 packs	8.00
6 packs	9.00
12 packs	12.00

With Monogram, Crest, Arms or Regimental Device

2 packs	\$9.00
4 packs	11.00
6 packs	12.00
12 packs	15.00

Gold edges will add 10c per pack.

Time required for filling of each order, initialed or otherwise decorated—two or three weeks.

NOTE: United Service playing cards can also be furnished in the easy-dealing linette finish at an additional cost of 10c per pack or \$1.00 per dozen packs.

BAILEY, BANKS & BIDDLE ©
Philadelphia

AVIATION



ARTILLERY

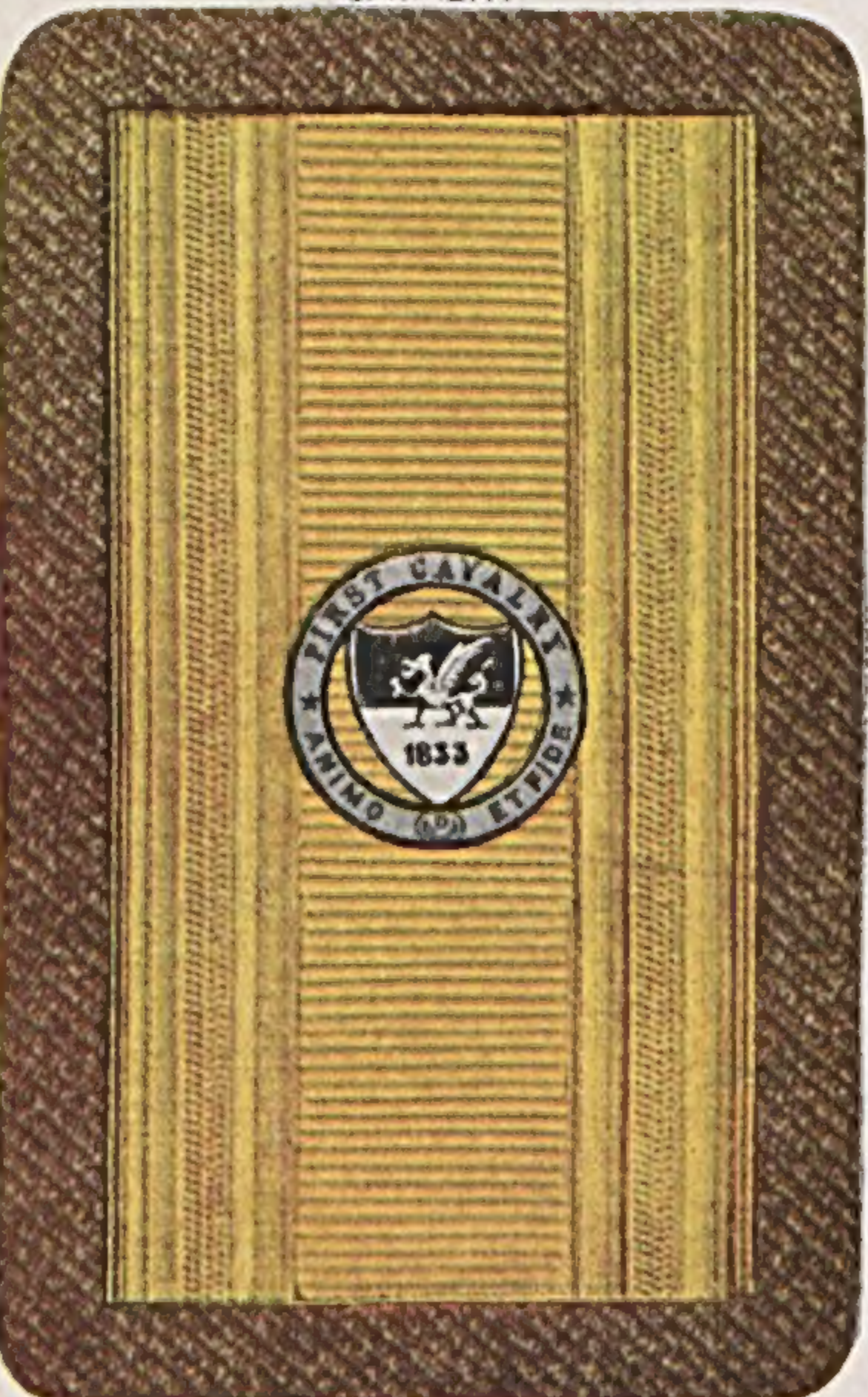


(WITH ARMS OF SIXTH REGIMENT)

ORDNANCE



CAVALRY



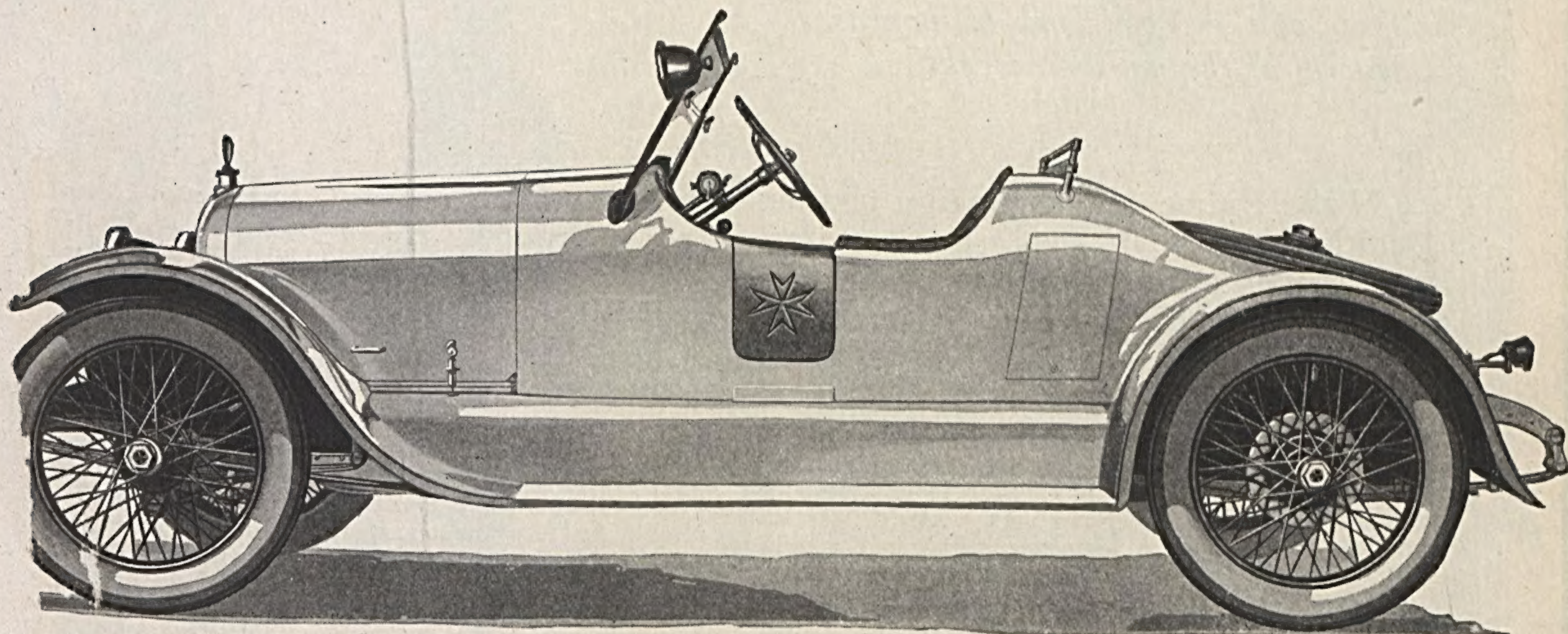
(WITH ARMS OF FIRST REGIMENT)



CN00020272

Templar

The Superfine Small Car



The Touring Roadster



HE DESIGNER must have been inspired when he created this model. Anything like it in a thoroughly high grade car in the strictest sense has heretofore entailed cumbersome size and unwarranted expense.

But the Templar Sport Roadster not only has the lines and speed but it has the agility and the ease of operation and handling that should be the first consideration in this type of car—and its small size also assures the utmost economy of operation compatible with the speed and agility one wants in such a car.

It is equipped with six cord-tired wire wheels and a completely demountable top which affords complete protection in any kind of weather.

Five Passenger Touring \$2185 Four Passenger Victoria Elite \$2285
Four Passenger Sportette \$2185 Two Passenger Touring Roadster \$2385
Five Passenger Sedan \$3285
Prices f. o. b. Cleveland

The Templar Motors Corporation

2500 Halstead Street, Lakewood
Cleveland, Ohio

*Templar
Top-Valve
Motor*

Verboten News

The New York Tribune takes this means of reaching other than its own readers with a story that has been refused at advertising rates by—

All of the competitive New York newspapers.

Some of the New York billboards.

Several of the national weeklies.

IN the course of a campaign against seditious and disloyal publications, undertaken at the urgent request of the government, *The Tribune* exposed the disloyalism of the Hearst newspapers in a series of articles entitled, "Coiled in the Flag—Hears-s-s-t."

WHILE *The Tribune* was engaged in this work the newsdealers of Greater New York declared war on the Hearst newspapers, for economic and patriotic reasons. All the members of the New York Publishers' Association, except *The Tribune*, resolved to treat this action on the part of the newsdealers as an illegal boycott and agreed to support Hearst by refusing to sell their papers to any dealer who stopped buying the Hearst papers. This was to say that a newsdealer who for any reason refused to handle Hearst's *American* or *Journal*, or who reduced his daily orders for them could buy no other morning or evening newspaper. The Publishers' Association was afraid that if the newsdealers could overthrow the influence of Hearst they would be strong enough to demand a general reduction in the price of papers.

IN view of its fight against the Hearst newspapers which had led to their being denounced by the National Security League and barred from many communities for patriotic reasons, *The Tribune* could not stand with Hearst commercially. *The Tribune*, therefore, acting alone, announced that it would sell to all newsdealers alike, without discrimination, whether they handled Hearst newspapers or not.

THEREUPON, the Publishers' Association, representing (besides the Hearst newspapers) *The World*, *The Times*, *The Sun*, *The Herald*, *The Staats-Zeitung*, *The Evening Sun*, *The Evening World*, *The Evening Telegram*, *The Mail*, *The Globe* and *The Post*, decreed that the circulation of *The Tribune* should be restrained.

IT notified the American News Company not to deliver *The Tribune* to anti-Hearst newsdealers. The American News Company is a monopoly and absolutely controls the distribution of morning newspapers in New York. Acting on orders from the Publishers' Association it refused to deliver *The Tribune* to newsdealers who either cancelled or reduced their orders for the Hearst newspapers.

AT this point *The Tribune* was expected to choose between sacrificing its anti-Hearst policy or losing control of its circulation. *The Tribune* chose instead to fight it out. The first step was to meet the newsdealers' economic problem by reducing the price of papers from \$1.40 to \$1.20 per hundred. When this was announced the American News Company refused to deliver *The Tribune* at all to any newsdealer, except at the old price of \$1.40 per hundred. Having attempted by its monopolistic power to dictate to whom *The Tribune* should be sold, this organization proposed now to say at what price it should be sold.

THE TRIBUNE then proceeded to organize its own delivery system, a thing so difficult and costly to do that no New York morning newspaper has ever tried it under conditions now existing.

MEANWHILE Hearst has invoked the aid of the city administration, through Mayor Hylan, whom the Hearst papers pretend to have elected to office. Licenses of the anti-Hearst dealers have been revoked. There have been injunction proceedings in the courts and incipient riots in the streets, all of which the New York newspapers have steadily ignored in their news columns. The newsdealers are soliciting popular contributions to a defense fund. Checks should be sent to Lemuel Ely Quigg, their counsel, at 32 Liberty Street, New York.

THE TRIBUNE has retained Lindley M. Garrison, former Secretary of War, as special counsel to seek the legal redress to which it may be entitled.

Note—Owing to the scarcity of print paper and the rules of conservation now being observed, it is impossible for "The Tribune" to exceed its paid circulation—otherwise it would undertake to give this story unlimited circulation in New York from its own presses. The same condition as to paper limits the distribution of pamphlets. Therefore, those who are with us in this fight are requested to give this page further circulation. Cut it out and mail it to your friends and ask them to remail it to others.

New York Tribune

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Women's Fall and Winter Shoes

EXCLUSIVE STYLES IN
BOOTS, OXFORDS and PUMPS



76—Hand-sewed Dress Boots of brown or gray kidskin, also gray buckskin, made on graceful long vamp last with hand-turned soles and Louis heels. **15.00**

78—Smart Walking Boots of black Russia calf with simulated wing tips and dark gray cloth tops; welted leather soles; military heels. **10.50**

80—Laced Walking Boots of brown or black Russia calf, made on comfortable walking last; welted leather soles and military heels. **8.50**

82—Gray Kidskin Laced Boots with pearl gray buckskin tops, smart long vamp last, welted soles, Louis heels. **12.50**

84—New Model Walking Pumps of dark tan or black Russia calf, with welted leather soles, leather Cuban heels. Ideal to wear with spats. **7.50**

86—Buttoned or Laced Boots of black Russia calf made on smart walking last with welted leather soles and leather Cuban heels. **10.50**

88—Dress Boots of patent or dull leather with dark gray buckskin tops, buttoned; smart custom looking last with welted soles and leather Cuban heels. **12.50**

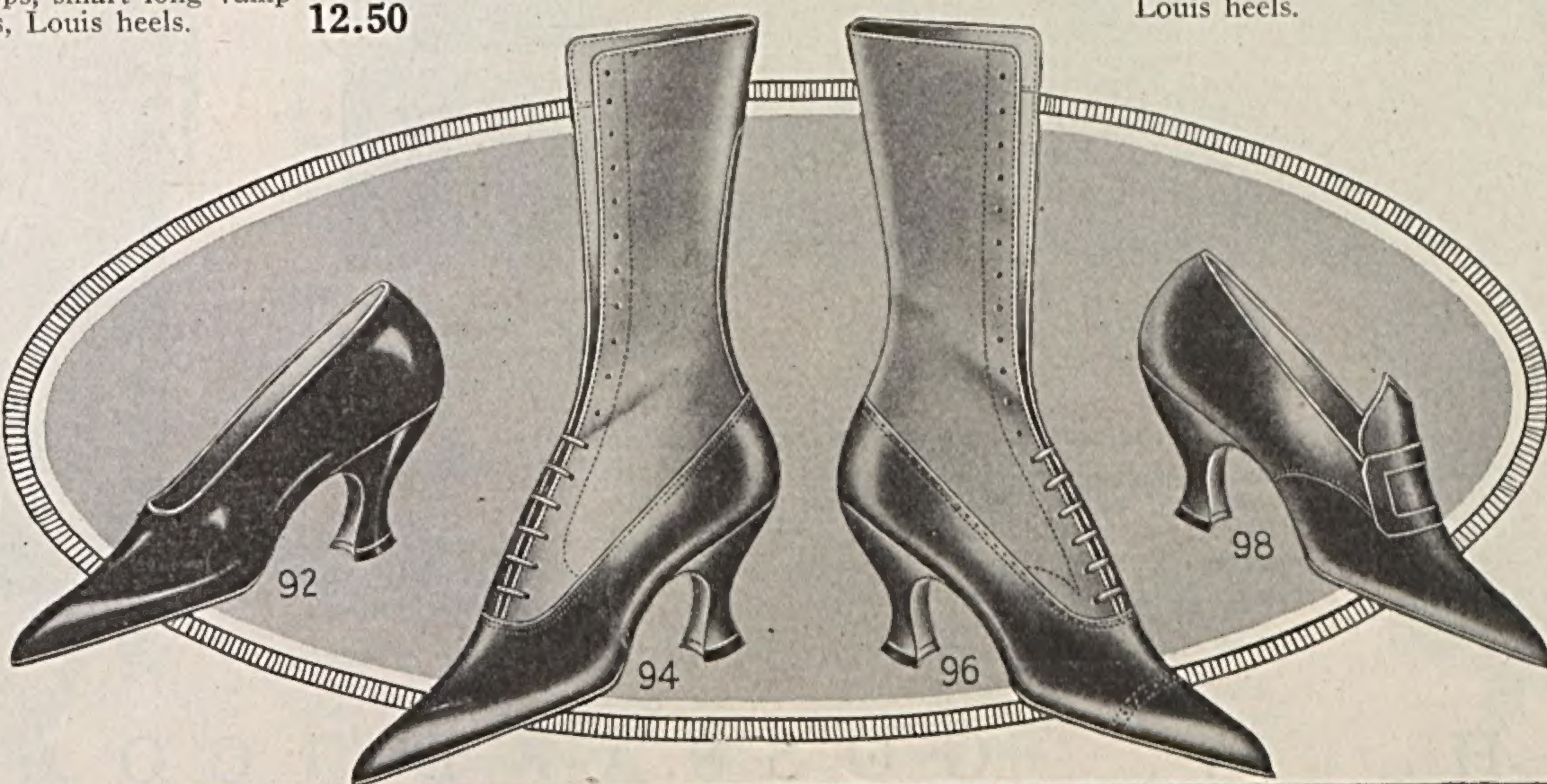
90—Walking Oxfords of brown or black Russia calf with perforated wing tips; welted leather soles; military heels. **7.50**

94—Hand-sewed Laced Boots of black kidskin with dark gray kidskin tops; smart long vamp last with hand-turned soles and Louis heels. **15.00**

96—Hand-sewed Boots of brown kidskin with fawn buckskin tops, laced; on smart new last with hand-turned soles and Louis heels. **14.00**

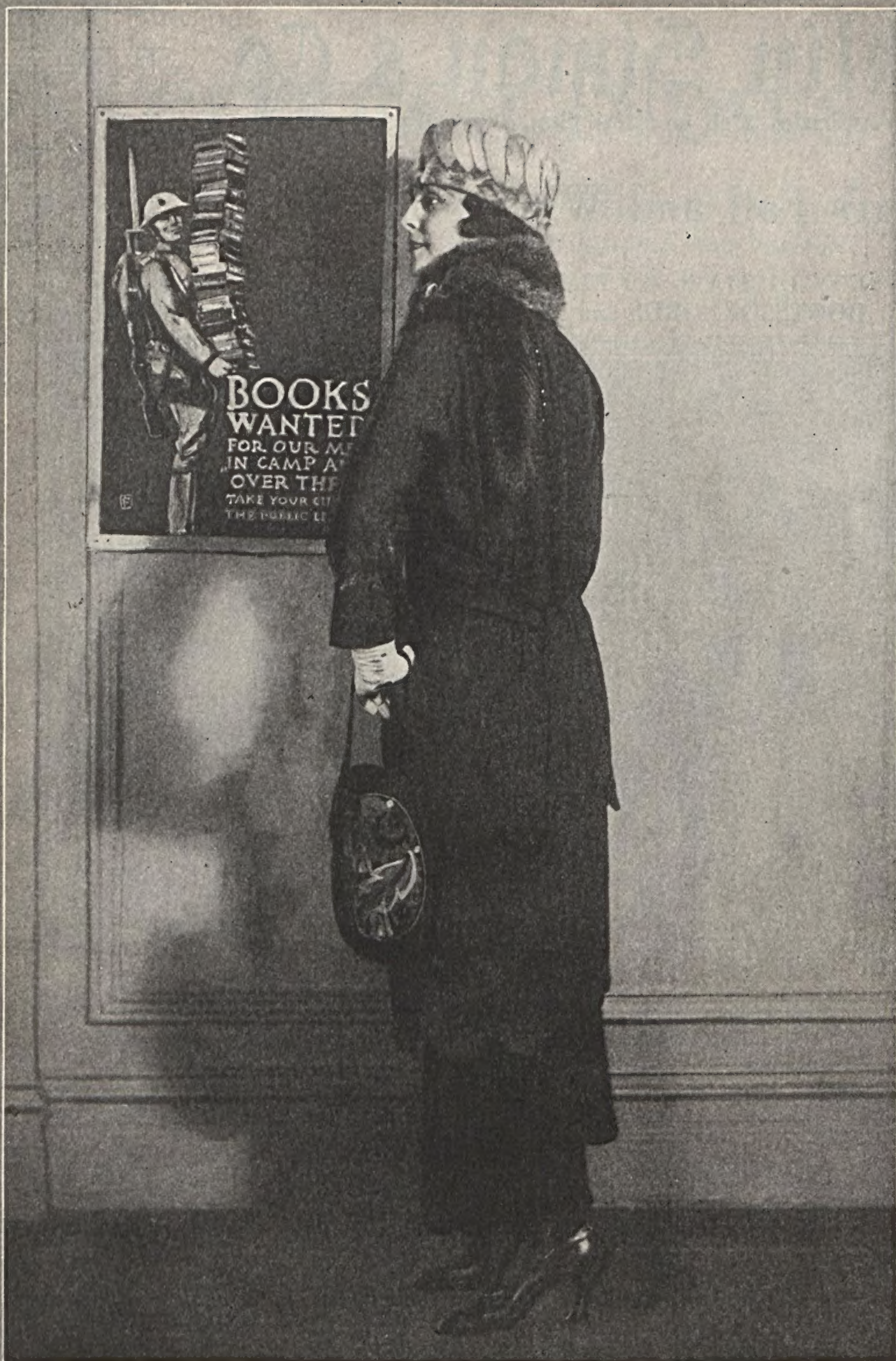
98—"Miss Liberty" Colonial Pumps of highest quality black satin, black patent, dull black or brown Russia calf, or gray kid; long vamp last, hand-turned soles; Louis heels. **10.00**

92 — S p a t
Pumps of pat-
ent, dull black
or bronze kid-
skin; hand
turned soles;
Louis XV
heels. **8.50**



Prompt
Delivery
Free

Anywhere in the
United States



Geisler and Andrews

Navy blue gabardine is the material of this interesting tailleur from Jane Blaney. It is a bit tight at the knees and slightly belled at the bottom. The upper part of the dress is a slip-over blouse buttoning halfway down the back, sashed with a wide belt, and absolutely untrimmed, straight up to its round collarless neck, save with its own beautiful audacity.

ONE may be truly smart, of course, when fashion favors a bouffant silhouette. But what woman doesn't secretly yearn for long lines, and subtle curves, and that slender youthfulness that fashion allows her, once in a blue and fortunate moon?

But she knows that when Paris says, "Be slim, madame," she must be more careful than ever—oh, far more careful—in her corseting.

In this photograph we see her in an interesting tailleur of navy blue gabardine from Jane Blaney. Under it is worn a GOSSARD corset designed to give just the essential moulding to the figure that such a loose frock requires. This GOSSARD model is of pink silk figured broche with a low flexible top, front lace and short front boning. It gives enchanting freedom above the waistline and the desired flat back and hip-line.

GOSSARD CORSET

The original front lacing corset



The H. W. GOSSARD CO., *Inc.*
Largest makers of fine Corsets
TORONTO CHICAGO NEW YORK BUENOS AIRES

Paris
42 Rue de Paradis

BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

Philadelphia
13th and Chestnut Sts.

BOUDOIR APPAREL—*distinctively Bonwit Teller & Co.*



MARIOLE—A most engaging house coat developed in crepe de chine with the soft alluring touch of a Moufflon fur border 39.50

"Mariole" in silk velvet 95.00

Mariole Cap—of cream lace over chiffon with satin ribbon binding 7.95

YSER—Coat of coral chiffon and cream lace, touched with French flowers over flesh colored plaited cream de chine slip banded with wide lace at top 29.75

Yser Cap—Tight bandeau of cream lace, moire ribbon and roses 7.75

BANIA—Coat of turquoise Georgette combined with exquisitely fine lace, overslip of flesh meteor, French flowers and coral ribbon sash 49.00

Bania Cap—Soft old-patterned cream lace, satin ribbon and roses 10.75

SOUDAN—Meteor coat, designed on lines of severe simplicity and elegance finished with tassels 29.50

"Soudan" in velvet 89.00

Soudan Cap—Top of net and wide bands of lace with daintily posed flowers and ribbon bows 5.95

TUNIS—Coral chiffon superimposed over flesh chiffon with long bodice of cream lace encircled with two tone satin ribbon girdle 32.50

Tunis Cap—of net and cream Valenciennes galoon lace with two tone satin ribbon and flowers 8.95

MARTEL—Chic, practical house coat of Gros de Londre taffeta in silver shaded French blue. Outlined with taffeta frillings and touched with French flowers 19.75

"Martel" in velvet 59.00

Martel Cap—of cream net and Mechlin lace, taffeta bow poised at top and French flowers 4.95

MYDEA—Exquisite in line this supple lounging gown of satin meteor with chiffon sleeves and silk tassels 29.75

Mydea Cap—of cream net and Valenciennes lace frilling, flowers and two tone satin ribbon 2.95



✚ CROMPTON VELVETEENS

Made by

✚ CROMPTON RICHMOND CO. INC. ✚
THIRTY ONE EAST THIRTY FIRST STREET NEW YORK



BUY



Authorized New Fashions

Planned to Meet Wartime Expenditures



JOAN—This trotteur frock of navy blue or black serge introduces the tapering skirt—very narrow at the ankles. The bias folds of serge accentuate the excellent lines of the silhouette. Collar of white satin. An ideal day dress for war workers. The price is \$37.50



CORDELIA—A simple tailleur frock of velveteen combined with black satin—the latter forms the foundation, as the front and back panels of the dress are of the velveteen; navy blue or black. \$29.50.



MILLICENT—A luxurious coat at a moderate price, \$69.50. Fashioned of a soft material called "Silvertone"; taupe, brown, or Burgundy; large shawl collar and deep cuffs of natural raccoon; lined with peau de cygne to match. For morning or afternoon wear. \$69.50.



EVELYNE—The wartime dinner frock which may also be appropriately worn for afternoon tea or the theatre in the evening. Crepe meteor in applique with jet beads and bugles. Watteau panel in back is held in place at waistline with jet motif. Black, navy blue, or taupe. \$67.50

CYNTHIA—This coat is as comfy as a wrap, as it has dolman sleeves—this feature makes it also desirable for evening wear. In "Silvertone" cloth with collar, cuffs and border of taupe-dyed Australian opossum. Brown or taupe; lined with peau de cygne to match. The price is \$98



BERYL—A practical coat of Kersey cloth which is made distinctive by its good lines. In extreme cold weather a fur neckpiece may be worn with it; on warmer days the collar may be worn flat. Navy blue, taupe, or black; lined with peau de cygne to match. \$39.50.



John Wanamaker
New York

Lahm Modes

Newest Creations
Smartly Designed

318:—All well-informed autumn gowns seem to have agreed to serve tunics at afternoon tea. This becoming narrow-skirted model of Black Meteor chooses a surplice Blouse with a gilet of pleated Georgette crepe.



318

327:—Black Satin and Henne Georgette crepe join forces as successfully as usual in this graceful frock for afternoon or informal dinner wear. The shoulder panels take eminently justifiable liberties with the skirt drapery, and the collarless bodice requisitions vast numbers of clever little jet beads.



327

288:—This little black satin dress hasn't overlooked a single style point for autumn wear—the collarless neck, the untrimmed basque blouse, the snug sleeves, the narrow skirt. Then, to be extra generous with its favors, it adds a deep band of embroidery in silk thread of contrasting shades.



288

336:—The frock of Ocean Blue Georgette crepe and tricolette will be the standby of many a smart woman's winter wardrobe for afternoon wear. The tunic, the long doubled-under panels, the buttonhole girdle, and the collarless neck are features to be noted.



336

IN war times how will you dress? Here is Paris to the last degree made to sell to those who are dressing on a war basis—which means conservation.

Lahm Modes—popular in price—satisfaction guaranteed—on sale right now in your local store of prominence. If you don't know which it is—a postal will bring you full information.

The name Lahm has been the standard of value and style in America for years. Now it is the name with which you may be doubly armed in Fashion's quest.

Write for the interesting book—
"Dressing on a War Income"

LAHM & CO.

34th Street and Broadway, New York

Boys' Rigouts for Schooldays



A. Flyer suit for a little chap. Made of a sturdy, well wearing material in French blue or O. D. shade. Sam Browne belt of leather, flyer emblem on breast, straight knee trousers. Sizes 3 to 9 years. \$9.74

B. Military overcoat for a very youthful flyer. Made of heavy warm overcoating in French blue or O. D. shade. Military back and buckled belt. Worsted body lining and Venetian yoke. Sizes 2½ to 8 years. \$14.74

C. Washable corduroy suit of exceptionally well wearing quality. Made with centre back box pleat, patch pockets and trench belt. White pique Eton collar. Gray, tan, brown, green or navy. Sizes 3 to 9 years. \$4.89

D. A new model fall wash suit of heavy, well woven crash, excellent in quality. In natural color tan, trimmed in blue, green or brown with ocean pearl buttons. \$2.69

* E. Regulation sailor suit in an unusually good model of Belgian blue Antwerp cloth

(made in U. S. A., see note), or of heavy quality striped galatea. Sizes 4 to 10 years. Of Antwerp cloth \$4.69 Of galatea \$2.89

* F. Junior norfolk suit of hairline striped galatea in navy, cadet, brown or green with collar, cuffs and belt or solid color to match, or of Belgian blue Antwerp cloth (made in U. S. A., see note). Sizes 4 to 10 years. Of galatea \$2.89 Of Antwerp cloth \$4.69

G. Trench style mackinaw for a big boy. Made of heavy O. D. overcoating and lined with warm red flannel. Real military fashion with trench belt and buckle. Sizes 7 to 18 years. \$11.74

H. This suit features a new modified double breasted model shown exclusively at this store. It is made of all wool cheviot or cassimere in blue, brown or gray. Coat lined with fine quality alpaca. Sizes 10 to 18 years. \$14.74

* Note. Antwerp cloth is a made-in-U. S. A. fabric that demonstrates the triumph of American cottons and dyes. In weave and wearing quality it is superior to Belgian linen. Its color, a Belgian blue, is absolutely fast. Sold exclusively at this store.

R. H. Macy & Co.

HERALD SQUARE

NEW YORK

Dress Well on a War Income

NEW YORK:

B. Altman & Co. and
Vogue Pattern Room
19 West 44th Street

BROOKLYN:

Abraham & Straus
420 Fulton Street

NEWARK:

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Braunstein Blatt Co.

LANCASTER:

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Gladding Dry Goods
Co.

BOSTON:

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149 Tremont Street

BUFFALO:

Flint & Kent

PITTSBURGH:

Joseph Horne Co.

CLEVELAND:

Halle Bros.
Euclid Ave.

RICHMOND:

The Gift Shop
320 E. Grace St.

CHICAGO:

Vogue Pattern Room
932 Stevens Building
20 N. Wabash Ave.

GRAND RAPIDS:

Friedman Spring Dry
Goods Co.

ATLANTA:

The Smart Shop
203 Connally Bldg.

LOS ANGELES:

Bullock's

SAN FRANCISCO:

Vogue Pattern Room
Joseph Building
233 Grant Avenue

SEATTLE:

Griffin Specialty Shop
1602 Second Ave.

LONDON, E. C.:

Vogue Pattern Room
Rolls House
Brems Building

DALLAS, TEXAS:

Titche-Goettinger Co.

HUTCHINSON, KANS.:

Pegues-Wright Co.

MIAMI, FLA.:

Burdick & Quarterman



Blouse No. 4416. The new apron blouse, when worn with a separate skirt, gives the effect of a complete costume. Price 50 cents.

© Vogue

See Vogue's Autumn Showing of New Patterns Now on Exhibition at the

VOGUE PATTERN ROOM

SMART women who wish to dress smartly on a war income know that a home seamstress plus a Vogue Pattern equals a smart frock at a nominal cost.

Vogue Patterns are designed in advance of the mode for the fastidious woman. They are absolutely new, but never outré; correct, but never commonplace. Their very simplicity and distinction of line assure their smartness and grace of outline, and insure them against duplication.

Vogue Patterns are easy to follow. Every difficulty of cutting, fitting, and combining is forestalled. Every piece is marked in plain English with full directions. Every seam is indicated with a perforated line. Lining, goods, and trimming are cut in papers of three different colors. There is no endless trying on, and changing, and refitting. Just follow directions and the result is an assured success. Thousands of women bridge the gap between a limited and an unlimited allowance by the use of Vogue Patterns.

**New Patterns, Color Sketches, Autumn Materials,
Personal Advice on Your Own Clothes Problems—
All at the Vogue Pattern Room in Your Own City**

VOGUE PATTERN SERVICE

19 WEST 44TH STREET

NEW YORK CITY

CHAS. A. STEVENS & BROS.
OF CHICAGO

A Complete Exclusive Specialty Shop for Women

*The Art of Correct Dress—
finds fullest expression in
the new Stevens' originations*

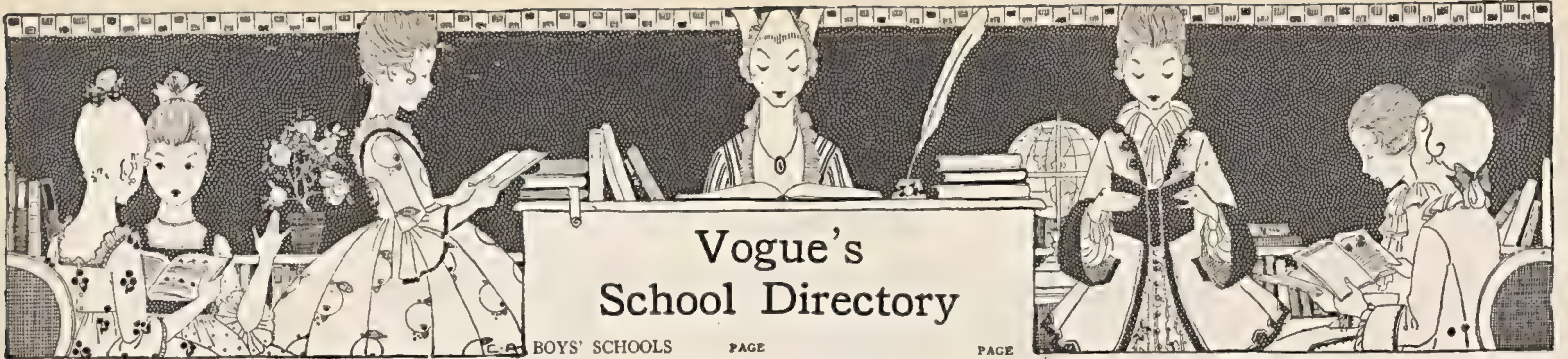
*In our anticipation of the modes,
we have recognized the desires
of alert women for attire which
best reflects practicability and
economy without the sacrifice
of style distinction.*

Costume Apparel—^{Distinctive} Undergarments

*Accessory Equipment—
in complete presentation for fall
and Winter months.*

*Our "Personal Shopping Service" renders expert
attention in making purchases for women who de-
sire to avail themselves of the opportunities here
presented, but who are unable to visit the shop in person.*

*Chas. A. Stevens & Bros.
The Stevens Building
Chicago*



Vogue's School Directory

New York—Girls

The Brownson School

A HOME-SCHOOL FOR CATHOLIC GIRLS

Where the Girl of Today learns to be the Woman of Tomorrow through the well-balanced training of mind, body, and spirit.

French the language of the house

Mrs. ATWOOD VIOLETT, Principal
24 EAST 91st STREET • NEW YORK CITY

L'Ecole Francaise A French School for American Girls. Removed from Rome, Italy, on account of war. References by permission: Their Excellencies, Madame Jules Jusserand, French Embassy, Washington; Madame Barrère, French Embassy; Lady Itoda, British Embassy; Mrs. Nelson Page, American Embassy at Rome. Madame J. A. Rieffel (diplômée de l'Université de France). Principal. 12-14 East 95th Street (overlooking Central Park).

Miss C.E. Mason's Suburban School for Girls. "The Castle."



TARRYTOWN-ON-HUDSON, N.Y.
Only 40 minutes from N. Y. City. Upper School for girls 13 to 25; Lower School for girls 7 to 13. All departments, including graduating and special courses. Vocational. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. Illustrated catalog.
Miss C. E. Mason, LL.M., Lock Box 731

The Children's School

For boys and girls from 8 to 9 years. All-day activities. Hot lunches. Afternoon trips. Large roof playground; carpentry shop; auditorium for music and dancing; outdoor nature study; modelling and drawing. Spoken French and Science. Write for booklet.
Margaret Naumburg, Director,
34 West 68th Street, New York.

THE MONTESSORI SCHOOL

FOR CHILDREN TWO TO TEN YEARS
Music; modelling; carpentry; French; outdoor nature study; morning and afternoon activities
A part of the building will be devoted to
OPEN AIR CLASSES
Mrs. A. Reno Margulies, Director 673 WEST END AVENUE (Near 93d St.,) New York
TRAINING COURSE FOR TEACHERS

VICOMTE G. DE LA JARRIE

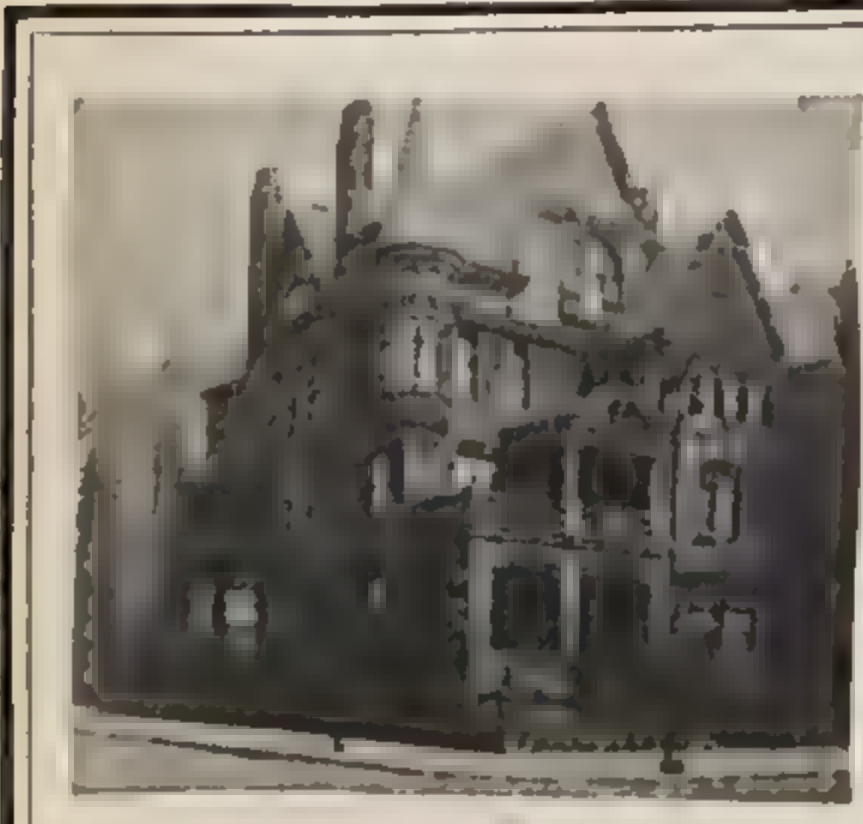
announces a French school for young ladies. Day and boarding departments with junior and senior classes in all arts and sciences. An unusual opportunity to enjoy real French family life.
Address 1270 Madison Ave., New York City.

THE DEVERELL SCHOOL

A French school for girls removed from 9 Rue de Chaillot (next to the American Embassy), Paris, France, on account of the war. All subjects in French. Parisian French instructors.
57 East 74th Street, N. Y.

THE RAYSON SCHOOL for GIRLS

164-168 West 75th Street, New York City.
Home and Day Departments, College Preparatory & General Courses.
24th Year October, 1918
MISS CLARA I. COLBOURNE, A.B. } Principals
MISS MARTHA K. HUMPHREY, A.M. }



Scoville School FOR GIRLS

2042 Fifth Ave., N. Y. C.
Country-like, space, air, sunlight and out-door sports. Individual care and privileges. Special advantages in art, music, interior decoration, dramatic expression, languages. Full Preparatory and advanced studies meeting present demand. Red Cross Work and practical courses.
Mrs. Helen M. Scoville
Miss Rose R. Chisman

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IN WRITING FOR ADVICE from the School Directory of Vogue, please be sure to state just how expensive a school you can afford, what part of the country you would prefer the school to be in, and what your plans are for your child's future education. Which preparatory school we recommend depends largely on your replies to these questions.

VOGUE SCHOOL SERVICE

19 WEST 44TH STREET NEW YORK

Introduced by VOGUE

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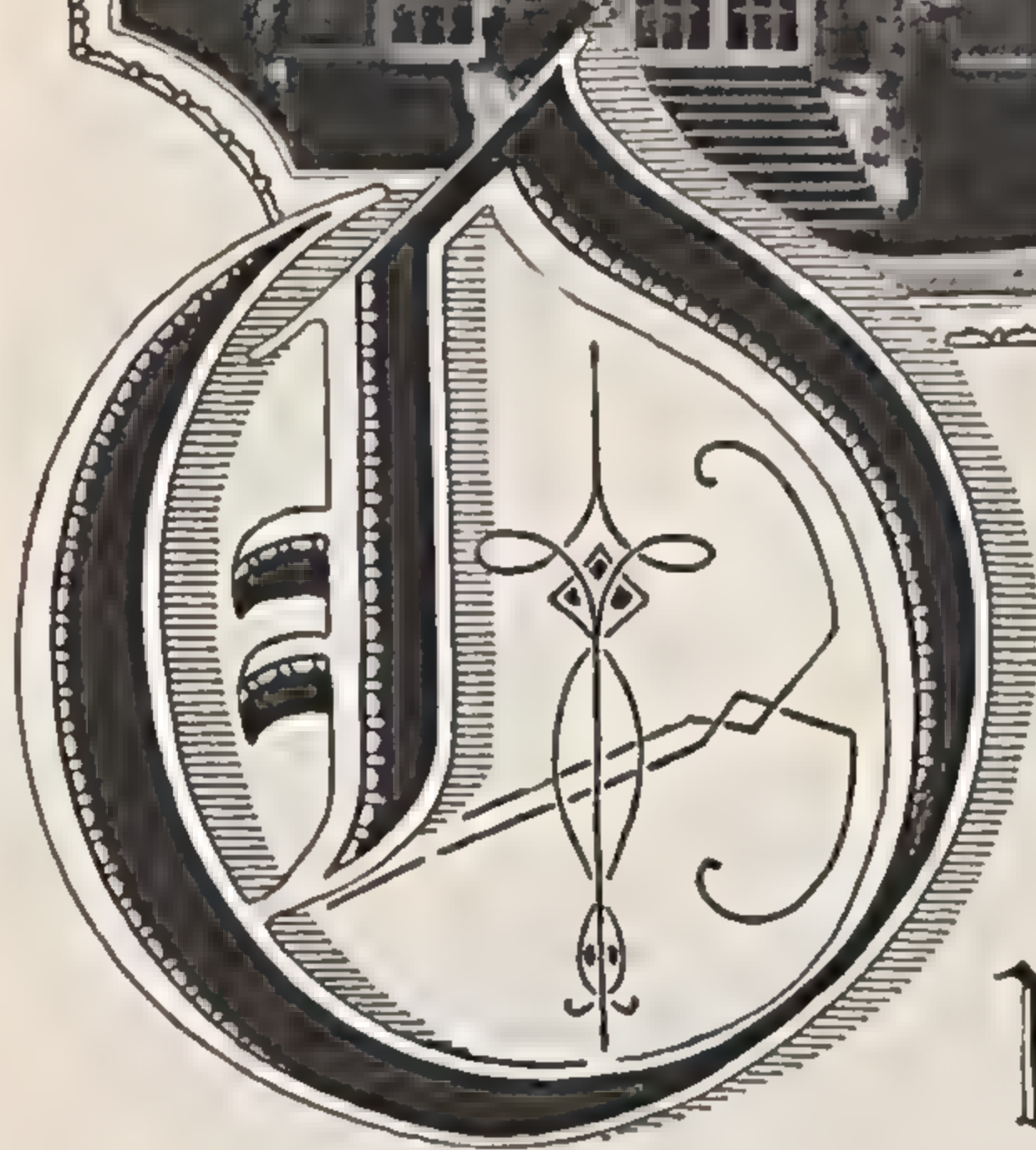
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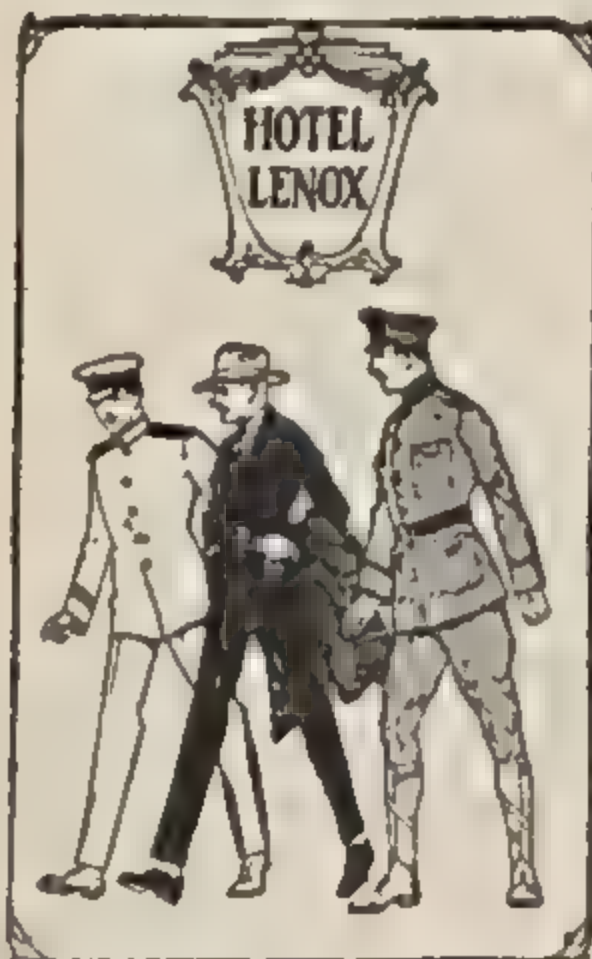
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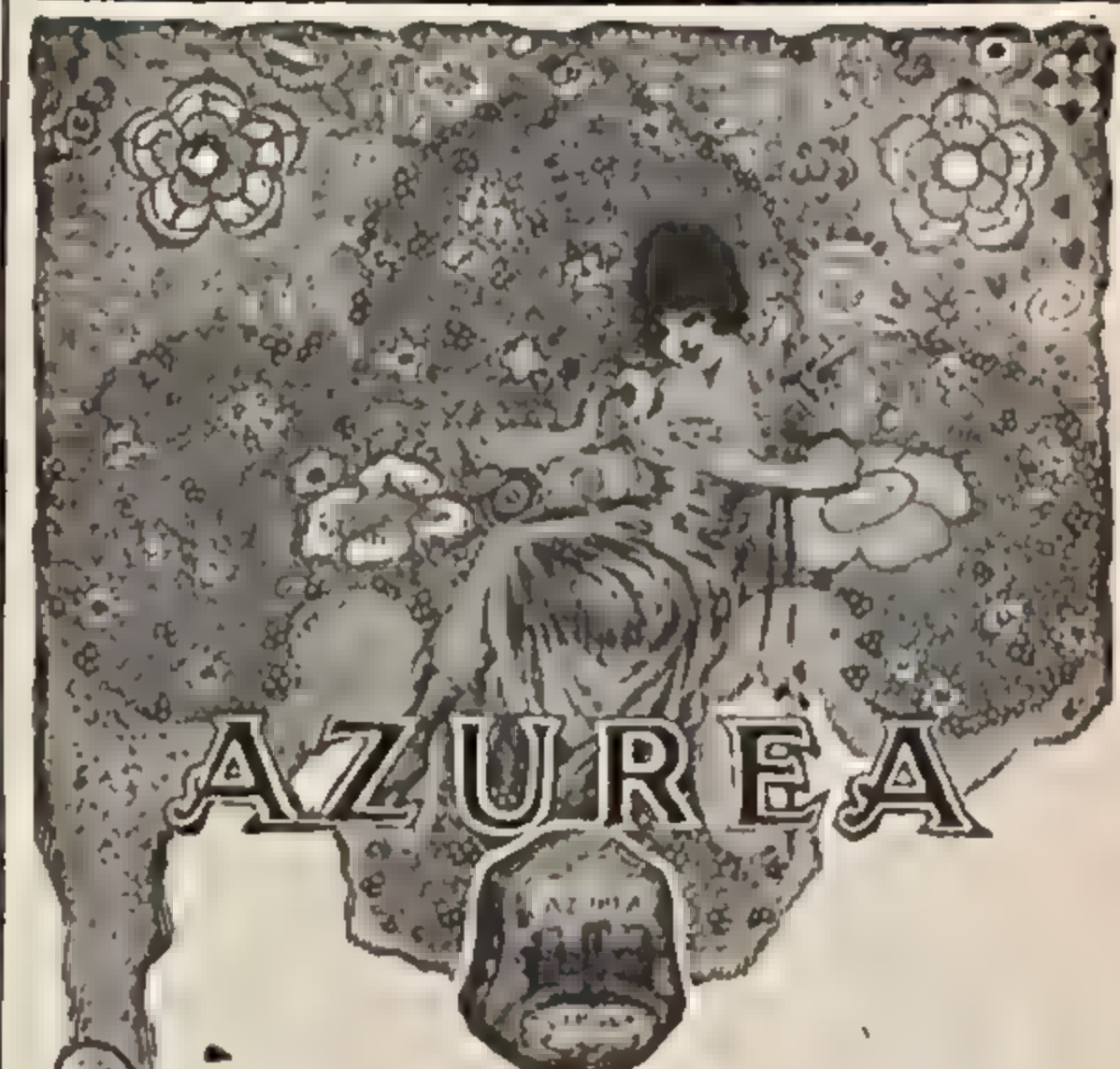
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This trench electric light can be used as a shaving mirror, a reading light, or by pressing a little button on the side, flash signals may be radiated. Closing the flap automatically puts out the light. Price \$3.50. Bound in excellent brown leather. May be bought thru the Vogue Shopping Service.

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Authoritative Styles for every occasion.
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Apartment furnishing shown especially.

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High Class Jewels of every
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Street—Sports—Evening
Distinctive Modes. Priced moderately.

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Exclusive and Distinctive Hats.
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Opposite Ritz-Carlton



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Beautiful boxes for every use. Ladies' closets fitted.

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104-106 East 10th Street, New York City.
Headquarters for Chinese goods, Bamboo, Rattan and fancy trimmed Baskets; Heads;

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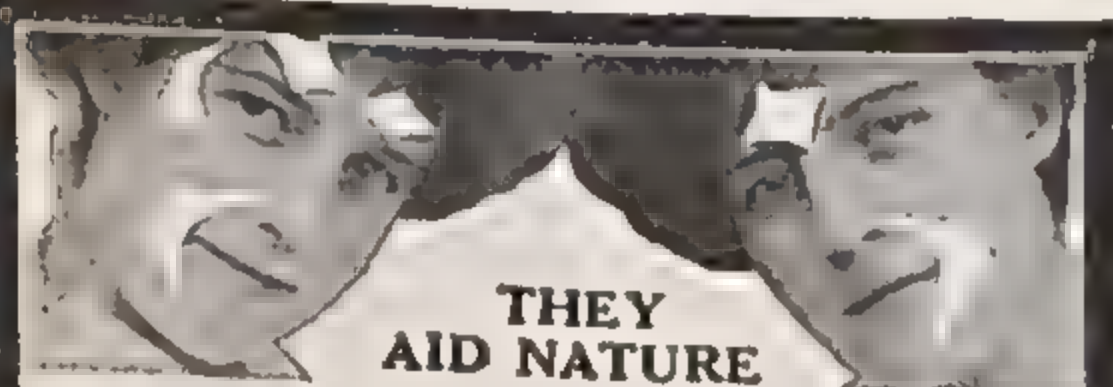
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smooth out the wrinkles and crow's feet that mar your beauty—while you sleep. They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. Frowners for between the eyes. Eradicators for lines in the face. Either kind sold in 30c, 60c, and \$1.00 boxes, including booklet "Dressing Table Hints," at drug and department stores everywhere. If your dealer is out, sent direct, postpaid, on receipt of price.

B & P CO., (Two Women)
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Than Your Face?



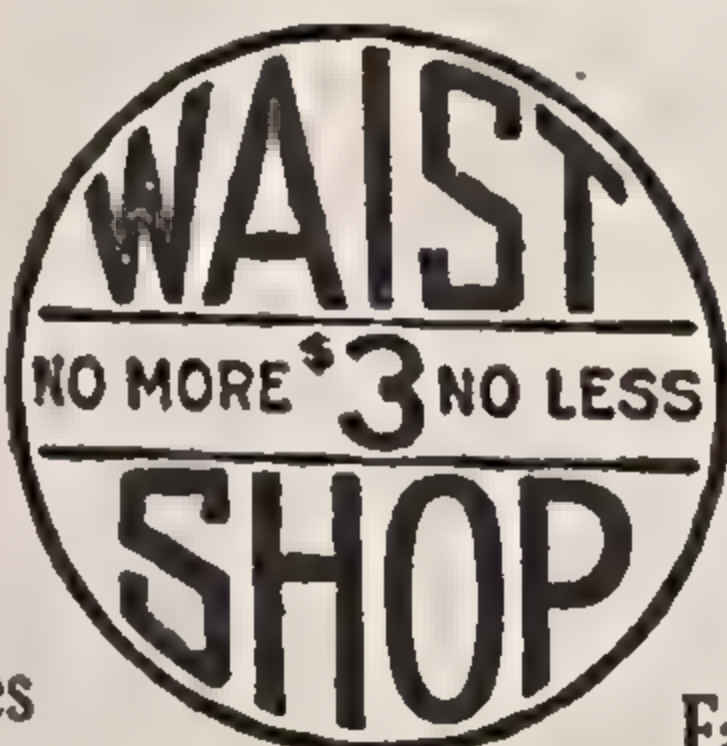
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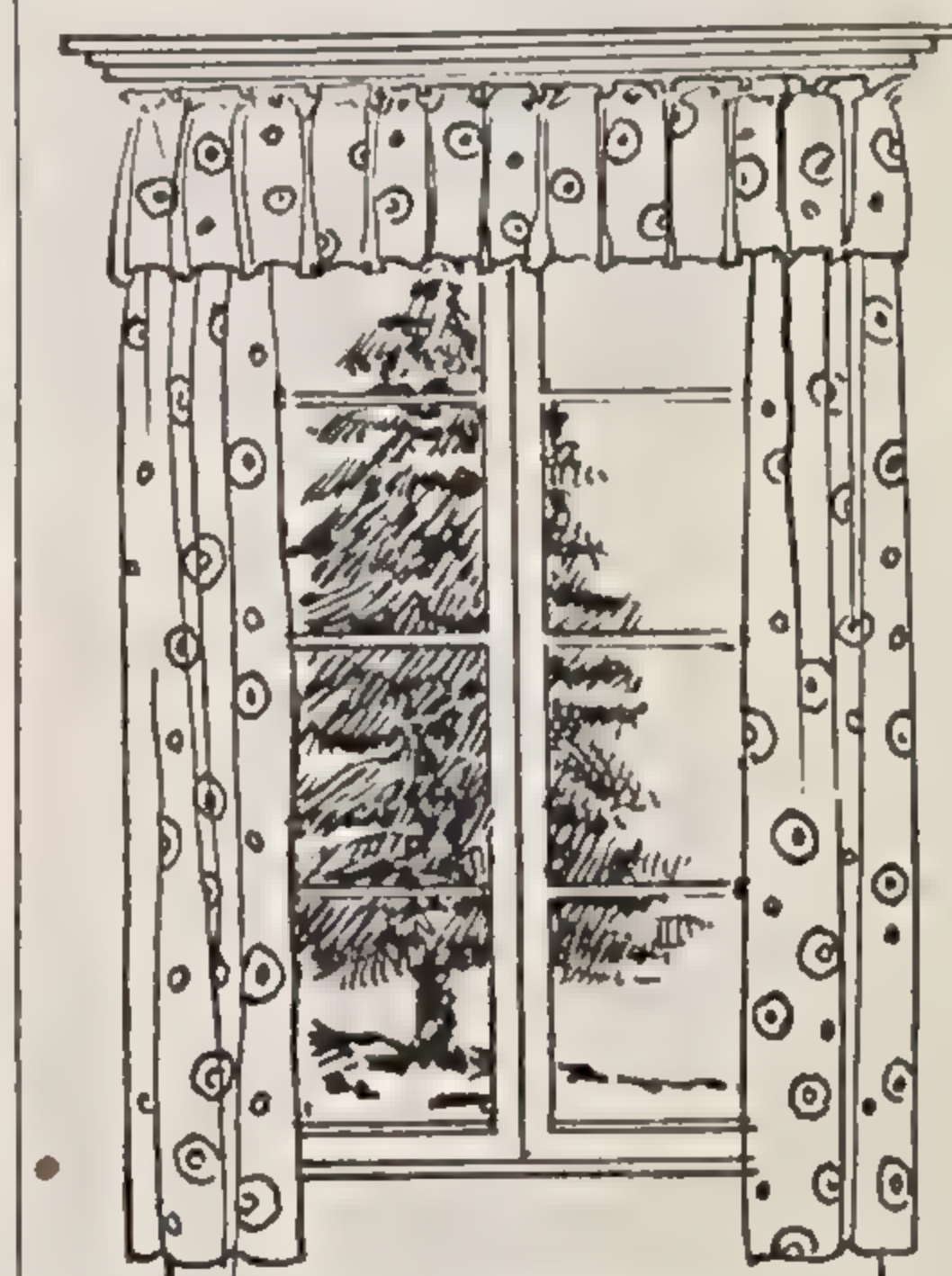


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Styles

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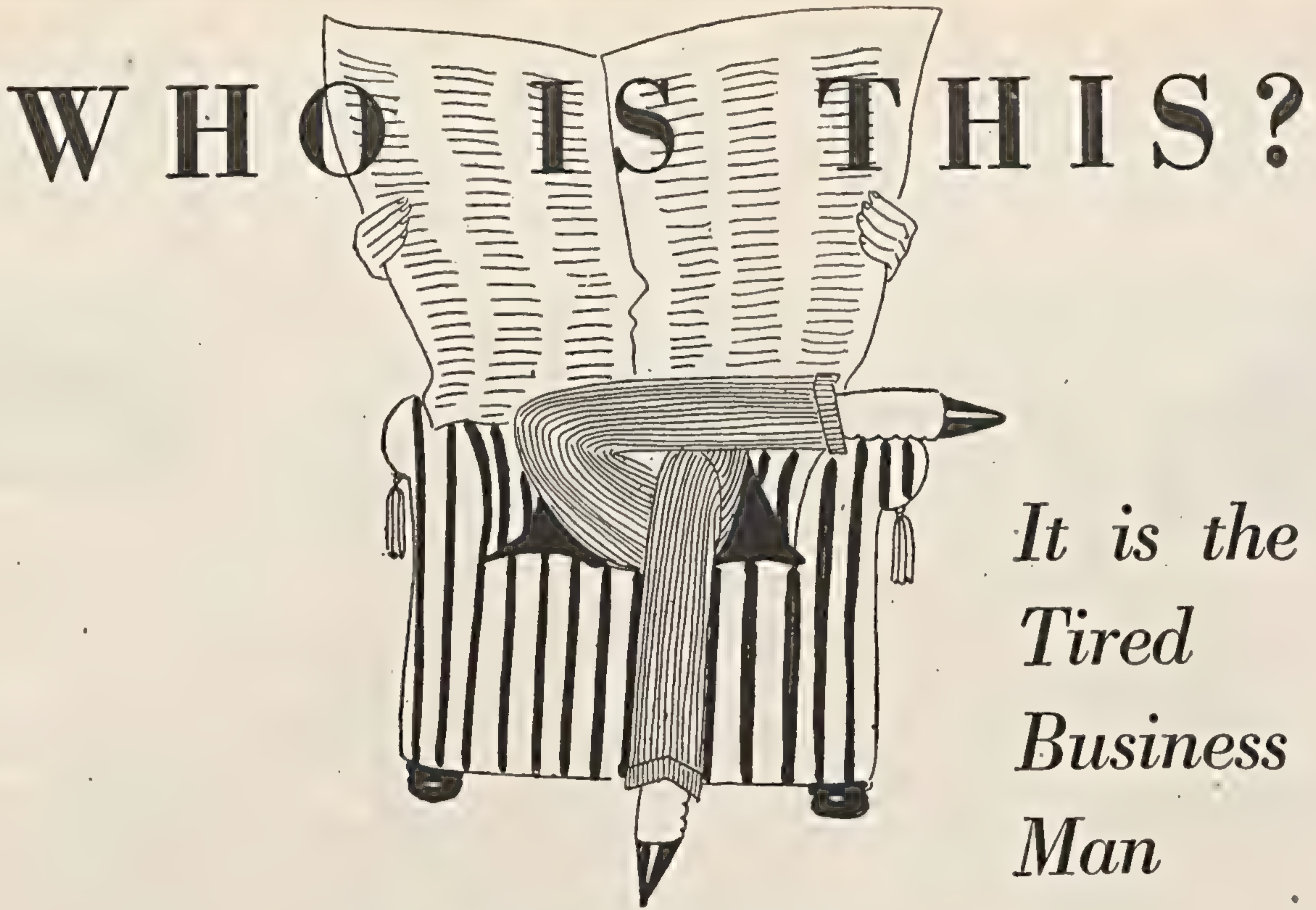
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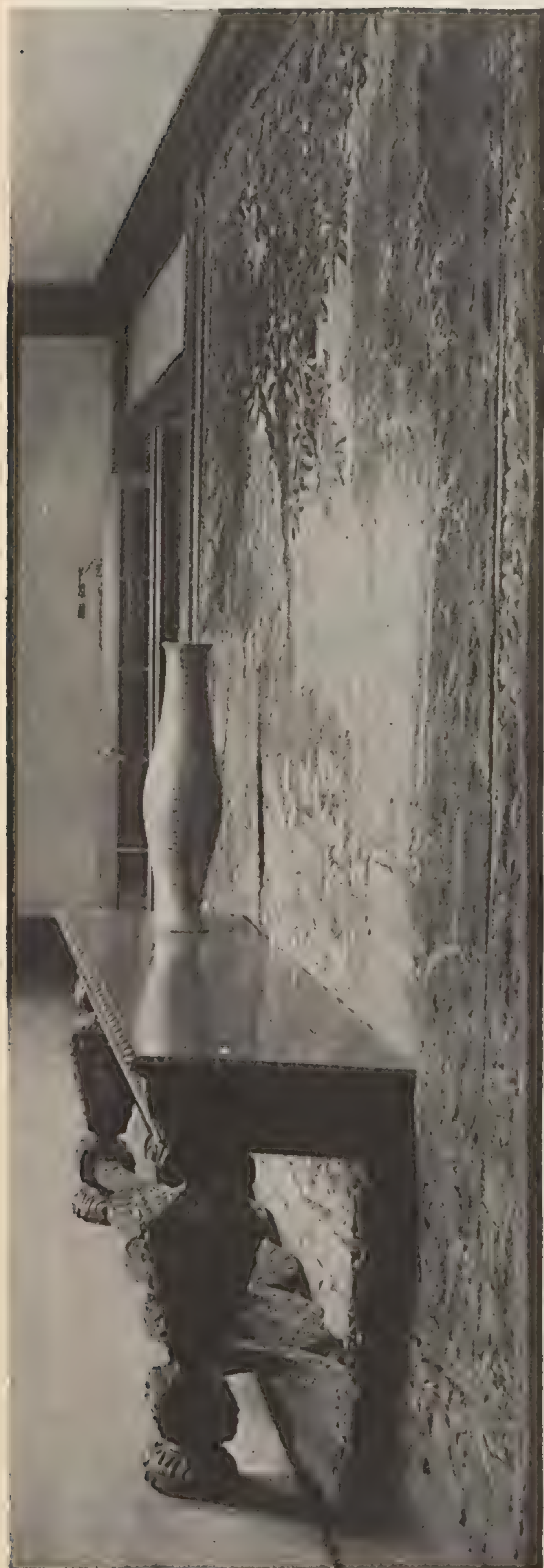


Illustration from House & Garden

Did you ever hate a man for his handshake? Or a woman for her telephone voice? First impressions are hard to live down.

Your reception hall is an architectural introduction. It mustn't be effusive; it needn't be banal. Above all, it shouldn't look like the unloved child of a hotel rotunda and a mail order catalogue.

It should be adequate, dignified, assured. It should have something to say that will effectually place you with any one who comes to your home.

House & Garden is a magazine of expert advice on everything—from the reception hall rug to the last hill of potatoes at the end of your war garden.

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Will You Build or Remodel?

House & Garden has invaluable articles on building—informative, architecturally correct, but at the same time full of unexpected ideas, charmingly written, well illustrated. There are articles, too, on remodelling that save the remodeller from the period hodge-podge in which remodelling often results.

Will You Decorate—Or Redecorate?

Old and new chintzes will be the subject of a coming talk on decoration—three centuries of mirrors—French wall papers—the use of wrought iron—the vogue for the long table—the how and when of the rag mat—there isn't a subject in the realm of decoration that doesn't have its chance at least once a year. Then there are pages dealing with the problem of the odd window, the unwanted door, the puzzling corner. And—best of all, perhaps—the Little Portfolio of Good Interiors where one can peep through the window into charming homes all over the world.

Will You Buy for Your House?

The buyers' series gives you the benefit of House & Garden's knowledge of values. Every article shown is carefully chosen for line, colour, quality, workmanship, correspondence with the mode. The pages on kitchen equipment, the selections of furniture, china, glass, linen, lighting fixtures—all are actually purchasable through House & Garden's Shopping Department.

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Whether you love old Chelsea china, quaint bookplates, or yellowed lace, you'll enjoy the leisurely, authoritative discussions of your own hobbies and those of your fellow collectors.

Have You a Garden?

The leading article in November tells how to plant spring sunshine in the fall. As the season changes, there will be all sorts of lovely pages of formal gardens and gardens run wild with bloom, gardens of one colour, gardens of all colours, gardens with pergolas and tea houses and fountains and bird baths; the garden in its garden hat cutting roses, and the garden in its overalls digging potatoes.

Are You a Soldier of the Soil?

The War Garden Department next year will plan, diagram, advise, show you just how much to plant for such-and-such return. It will even play alarm clock in the Gardeners' Kalendar, and warn you lest you forget until it's too late.

But What If Your Problem Is Left Out?

If the chair you need isn't illustrated? The flower you love isn't shown? Why then—there are three departments that work with you: The Information Service that answers all questions; the Shopping Service that buys anything you want without extra charge; the Advertising Department that introduces you to the best and most reliable firms carrying house and garden requisites.

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House & Garden, 19 West 44th St., New York City

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Our location in the center of the great fur-bearing region makes possible a selection of the most superb pelts at decidedly moderate prices. For this reason we can remodel your present furs to the best advantage. Write us about them, and we will offer you suggestions.

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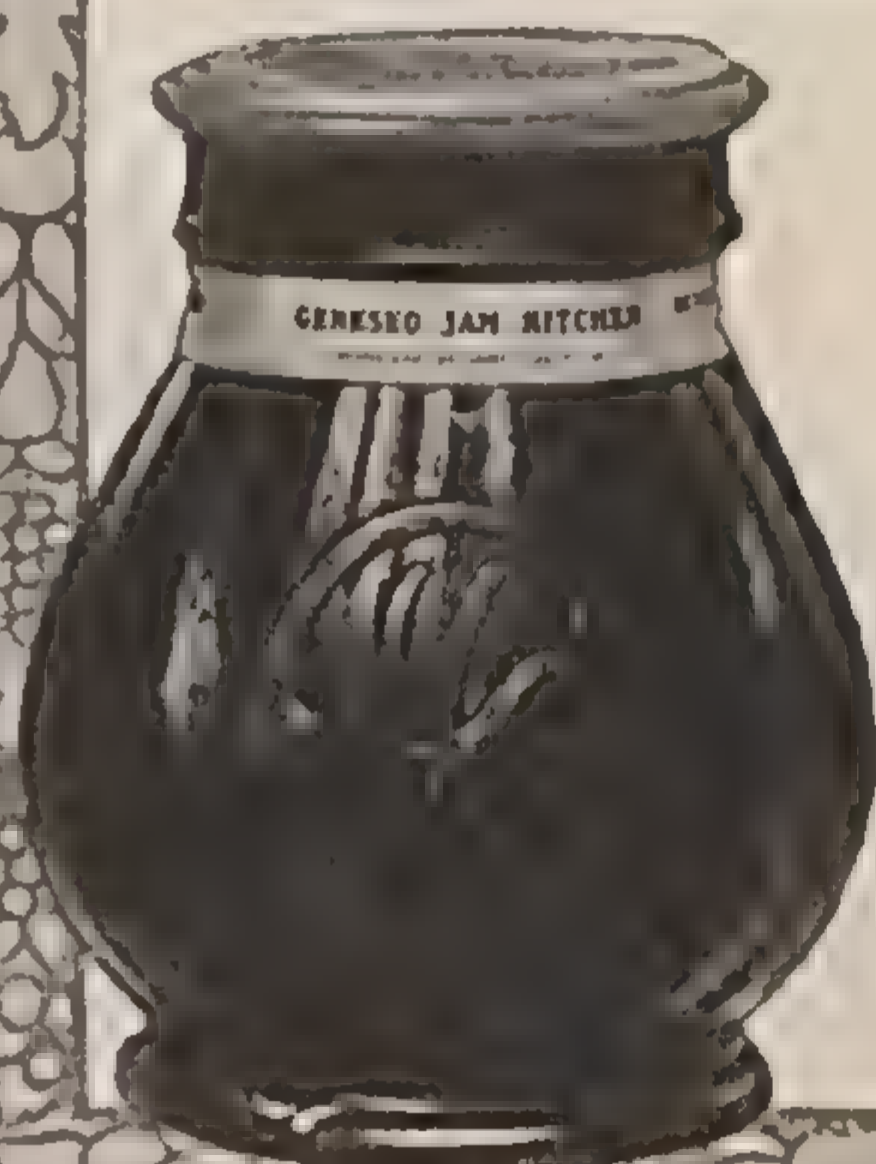
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HALLMARK Sheffield Plate

is heavily silver plated on a nickel silver base, and should not be confused with some so-called Sheffield ware, which is plated on a copper base. Hallmark Plate is guaranteed to give the best of service.



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Handsomely embossed and pierced design, 5 inches in diameter and 11½ inches high.

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The charm of a Skin you Love to Touch



YOU, TOO, CAN HAVE THE CHARM of a skin that is soft, clear, radiant—"a skin you love to touch." No matter how much you may have neglected your skin, you can begin at once to take care of the new skin that is forming every day.

Such things as blackheads, blemishes, conspicuous nose pores, you can, with the proper treatment, correct. Begin today to give your skin the right Woodbury treatment for its particular needs. You will find the famous treatments in the booklet wrapped around every cake of Woodbury's Facial Soap.

A 25 cent cake of Woodbury's will last for a month or six weeks of any treatment and for general cleansing use for that time. At drug stores and toilet goods counters throughout the United States and Canada.

**This beautiful picture in colors for framing
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This picture is Walter Biggs' interpretation of "A Skin You Love to Touch." It has been reproduced from the original oil-painting, in full colors and on fine quality paper, expressly for framing. No printed matter on it. Size 15 x 19 inches.

For 15c we will send you one of these beautiful reproductions with a trial size cake of Woodbury's Facial Soap—large enough for a week's treatment—also the booklet of treatments, "A Skin You Love to Touch," and a sample of Woodbury's Facial Powder. Thousands will want this picture. Send for your copy at once.

Write today to The Andrew Jergens Co., 1410 Spring Grove Ave., Cincinnati, Ohio.

If you live in Canada, address: The Andrew Jergens Co., Limited, 1410 Sherbrooke Street, Perth, Ontario.



The RED CROSS DRIVE for UNIVERSAL MEMBERSHIP. ONE DOLLAR MAKES YOU a MEMBER

Do you realize that universal membership would mean that the Red Cross would have a fund of one hundred million dollars?

Perhaps you think it doesn't need so much money as that—but it does. It needs it for dressings and bandages; for clothing for refugees; for lunches for the sadly underfed school children of France; for packages for soldiers in prison camps—for all its thousand and one errands of mercy.

One branch of the Red Cross which will appeal to every one is the work it has undertaken for the disabled soldiers and sailors through the Red Cross Institute. This work is described in an article on page 61.

THE VARIOUS BRANCHES OF THE RED CROSS

Then there are the clerical branches of the Red Cross, which look up men who have been wounded or taken prisoner and get news of them for anxious relatives, or—at the other end—the branches which write letters home for sick and wounded men in the hospitals. You all know what the Red Cross does; it seems as unnecessary to make an appeal for it as to state the advantages of sunshine.

The Red Cross nurse on this page is a symbol of the marvellous work that has been done for the wounded since Florence Nightingale devoted her life to relieving the incredible sufferings of the battle-fields. That we now have the satisfaction of knowing that the men who are willing "to die for an idea" will have all possible care and comfort if they are ill or wounded is due to the unflagging energy and the masterly organization of the Red Cross. The wounded are at least among friends, but



A Vogue artist, Porter Woodruff, designed this Red Cross cover for a recent issue of Vogue. Not every one can be a Red Cross nurse, but every one can become a member of the Red Cross for \$1. A tableau of this poster was recently posed for the benefit of the Red Cross; see page 60

the prisoners are, of all the victims of war, the most to be pitied. The Atlantic Division of the Red Cross has recently obtained two large storage warehouses, at Copenhagen and at Renens in Switzerland, where enough food, clothing, tobacco, and other comforts will be stored to maintain ten thousand American

soldiers in prison camps in Germany, if so many as that should need to be provided for. These supplies will be distributed weekly through neutrals.

NOW IS THE TIME TO RENEW YOUR MEMBERSHIP

"In this sign shalt thou conquer" is as true for us as it was for Constantine, for in the sign of the Red Cross we are fighting the pain, disease, and suffering of the world. Of course, you're a member already, but now is the time to renew your membership so that at the Christmas Roll Call your dollar can answer for you, "Adsum."

This is the message which Mr. Henry P. Davison, the head of the American Red Cross, has sent out:

"From December sixteenth to twenty-third the list will be opened for every American in every corner of the world, so that it may be known that the whole nation at home and abroad is registered for the cause. The Red Cross wants again to give the world notice not only that America can fight, but that to the last man, woman, and child we stand four-square for mercy, honour, and good faith among the nations.

THE CHRISTMAS ROLL CALL

"There will be no allotment of quotas to any communities. The quota for every district will be the limit of its adult population. When the roll call comes every American, old or young, will be called on to register and add the weight of his name to the Red Cross message.

"Let us answer with one voice to the words of President Wilson when he said, 'I summon you to the comradeship.'"

VOL. 52 NO. 8

WHOLE NO. 1105

Cover Design by Georges Lepape

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

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Ira L. Hill

MRS. I. TOWNSEND BURDEN

Mrs. I. Townsend Burden was, before her marriage, Miss Florence Sheedy. Mr. and Mrs. Burden, with their children, spend much of their time at their home at Roslyn, Long Island



JENNY

This slim demure black satin under-dress, that is the foundation of "Cheveux de la Reine," just emphasizes the newness and smartness of the brown tulle that cascades over it and foams into fluffy sleeves and a billowy ruffled skirt. Pink ribbons and skunk fur are quaintly congenial companions around the waist, and little diamond buttons are the sparkling means of fastening the tulle skirt to the satin one

"The more embroidery, the better," said Paris, and "Ninette"—this yellow cotton jersey frock—obediently trailed a pattern of yellow angora as solidly as possible over its simple slender length. Then it listened for more fashion news, and when it heard the very smartest bits, it added a skunk-trimmed cape and a muff that might almost pose as another cape



JENNY

PARIS KEEPS ITS PROMISE

AN American in Paris asked me the other day why he saw no ruined buildings, no traces of the damage done by air raids and the long-range gun. "Ah, monsieur," I answered, "all that is quite characteristic of the French spirit. At the first possible moment we make good what the enemy has destroyed, and forget as rapidly as we can that three months ago the Germans were as near Paris as Stamford to New York."

The openings of all the great dressmaking houses show this spirit. Some of these I have already told you about, and some of the houses represented by models in this issue had their openings fully described in the October 1 issue of Vogue. Premet, for instance, adds for this issue, five more models to the three which were shown with the last letter.

A number of the Paris houses opened late purposely. You will remember that we have a French poem which begins, "An autumn rose is more exquisite than any other."

CHÉRUIT

This is a sentiment which applies to Chéruit's openings, for they are always characterized by

The Openings of the "Grandes Maisons"

Show a Triumphant Collection of Models

With the Familiar Slim Silhouette Varied

By Many New and Interesting Details

an imaginative and original beauty, which makes one feel well repaid for waiting. As Chéruit always opens late, there is always keen curiosity about her models. Those who seek originality combined with extreme elegance will seldom be disappointed at Chéruit's. In the models of this designer there is the mysterious and intangible charm which is part of beauty, whether we find it in the landscape, in works of art, or in women—an enveloping, penetrating, indescribable charm. It was Chéruit who invented the "surprise-dress," and this year she has added to this dress a third piece which may be a gilet or blouse, as one prefers. This piece is taken off with the coming of evening, revealing a dress which has not only a light corsage,

but one that is really décolleté. When worn at a restaurant, these dresses give the impression of being full evening dress. Isn't this the last word in ingenuity? This is one of the many innovations originated by Chéruit, who has made little change in the silhouette of her gowns. Nevertheless, we must note the use of the train in various models which are designed to wear when one is receiving at home. These gowns very much resemble the one worn by Desdemona and made familiar on the stage. In gold tissue, metal cloth, brocade, or in any one of the new rich materials, a dress of this type would be very beautiful. It must, of course, be simply made, and the train should be neither round nor square, but cut in two points like the oriflamme of France and held in loosely at the waist by a string of coloured beads.

A tulle dress, short in front and embroidered with ostrich feather flowers, has a train made of layers of tulle. The model illustrates two novelties which deserve notice, for while we have often seen ostrich feathers used as trimming, put on in pompons of edging ruffles, this use of feather trimming is absolutely new. The uncurled ostrich makes the petals of flowers, while



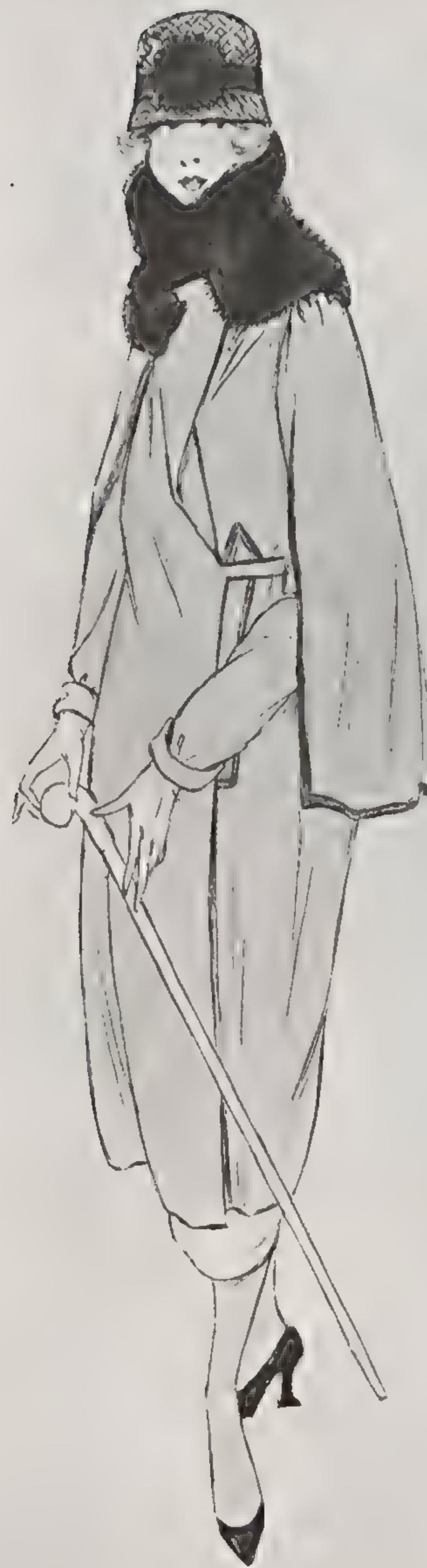
JENNY

When one hears the cold facts—that chemise dresses will be worn, with draperies and panels and fur trimming—it doesn't sound very startling. But when the statement is borne out by such a frock as "Révélation," with a white chiffon over-dress trimmed with seal over a black satin under-dress banded with ermine and a glittering diamond button at the neck and belt and hem, it's a very different matter



PAQUIN

"Mélisande" states in terms of black velvet that the Paquin silhouette is much as it has been (although, perhaps, a trifle narrower), but that this silhouette is just a background for such delightfully new details as the flame coloured piping that trims it and the flame coloured tulle collar—almost as big as Pierrot's own becoming ruff



CHÉRUIT

One expects surprises from this designer, but in this coat, made for Miss Elsie de Wolfe, she has surprised us more than ever by not being surprising at all. Serviceability and elegance are stitched into its beige cloth length, buttoned into its snug beaver collar, and tucked under its braid-trimmed cape. In fact, it's just such a coat as one likes to think of as a winter companion for Miss de Wolfe

the stamens and leaves are made of gold embroidery, all embroidered on tulle. Two dresses of this kind seemed to me especially charming. One was in black with flowers made of beige feathers; the other, green, with grey flowers, was made for the beautiful Duchesse de Grammont. The combination of refinement and almost barbaric beauty gave these dresses a real and extraordinary elegance.

Chéruit's embroideries are, as usual, the most exclusive imaginable. The embroideries one sees on her dresses are marvellous. Examples of this are a sort of black braid put on in irregular separate motifs and the embroidery on a silk blouse called "Capucine." Another original sort of trimming is made of groups of fringes of different colours on evening dresses in satin or soft crêpe. One dress of this sort is in green with motifs of fringe about ten inches long in brown and a darker green. Sometimes three colours are used together instead of two. A happy fashion is the use of a very light fringe of rather long

uncurled ostrich as a trimming for collars. Another amusing way of obtaining this feather fringe effect is by using monkey fur on a pony skin coat which is one of the triumphs of the house of Chéruit. This pony skin is worked until it is so soft that I have mistaken it for broadtail when it was worn by certain manikins. The new coats are very beautiful and very full. None of them are fitted at the waist. One made of a Japanese fur (a sort of black bear with rather short hair), and trimmed with civet is the most comfortable I have seen this season. Another innovation is the irregular way in which capes and evening coats are lined. For instance, a coat of velours will be lined through the front, as if the voluminous collar continued on the inside, or the fur will be arranged in pieces about a yard square on the inside of the cape at the bottom. It would be an endless task to try to tell you of all Chéruit's ideas—I shall speak of them again, not once, but many times.

(Continued on page 98)



PAQUIN

The quaint little puffs at the hips and a bow at the back—as big as the sash you longed for when you were very, very young—are the surprises that Paquin reserved for "Fleurs d'Or," a dinner dress of black satin embroidered in gold flowers. Being an artist, she knew that to trim such lovely material would be to paint the lily

PREMET DOES THREE SEDUCTIVE THINGS *with* SILK JERSEY

Short but sweet are the frocks of Premet, thanks to the sprightliness of Mme. Renée, the première of the house. "Troubadour" sets out to prove that brown silk jersey is as good as ever by making bands and skirt hem of it on a frock that is brown chiffon where it isn't that charming new wool Rodier embroidery that is all the fur many frocks will have this winter. Little wool buttons play hide-and-seek down the front of the tunic, and the girdle and cat-o-nine tails tassel are also of wool.

"Zigzag" is the name of an afternoon dress of black silk jersey interwoven with unexpected lines of silver. The vest and cuff trimming are of white organdie bordered ingeniously with tiny black silk buttons, and the black fringe that forms an apronette is one of the characteristic touches of Premet for this season.

"Courtisane" shows silk jersey again—Paris loves nothing better—and this time in brown, with tiny coloured beads in red, brown, and crystal. The skirt is as short and the neck-line as low as Premet loves to make them, and the sleeve shows that wide-at-the-bottom line that is a favourite with this designer.



PREMET FINDS NEW SUBSTITUTES FOR FUR



The lady's fingers ought to be pointed up, not down, for the most unusual thing about her cape, "Aléa," is the collar of marine blue silk fringe that so cleverly substitutes for fur. The outside of the coat is of jersey in marine blue with a front of currant coloured jersey, and a silhouette that is as barrel-like as a cape can be



LEWIS

Lewis is responsible for this military trifle of black panne velvet that wears a jaunty brim on top of its double-decked crown. The fat black pompon is of plush with a design in gold

"Vogue," a typical Premet frock, is short, tight, low-necked, and slightly barrel-shaped. The narrow black braid is put on with a touch of novelty, the black buttons occur where one wouldn't expect buttons to be, and as for that fur-like band at the bottom, it's more black braid, applied in vertical bands with the rough edge out

HIGH COLLARS AND SHORT SKIRTS BY DŒUILLET



Dœuillet loves high collars and short skirts, the higher and shorter the better. In "Cigale" he takes supple black crêpe de Chine, gives it a hint of drapery at the side, and a corsage like a little bolero that flares up to the wearer's ears. Then he designs a wonderful waistcoat, all rose satin and white angora with a bit of gold thread embroidery



"Little-dress" is a name given in Paris to something very simple, very chic, not quite tailored, but still with a suggestion of trimness about it. Here is a "little dress" of beige wool jersey embroidered in blue green wool with tortoise-shell buttons at strategic points, and an underskirt as narrow as it is tight



"Picador" is a slim model in grey wool jersey that tried a collar of brick colour woollen material, and found it so good it added cuffs, sleeve slashes, and slashes at the waist, all in brick colour. The deep panel that finishes the skirt is of grey woollen lace, so good-looking that it is proving a great success

DOEUILLET FAVOURS RICH MATERIALS



An afternoon dress of black silk crêpe chooses a high collar of beaver and a belt of gold cording. Then, just to show its right to be called "Surprise," it adds oddly placed aprons at front and back, with the sheen of gold and black chiffon over its tight little crêpe de Chine skirt. When one walks the line is enchanting



LEWIS

"Florentin" is a rich and wonderful and comfortable coat of black velvet and nutria, with Dœuillet's own high collar and a short, full, flaring skirt of gold lamé that serenely transgresses all laws of the present silhouette, and, as a reward, gets itself embroidered with dozens and dozens of enormous black doughnuts made of velvet

ON the day of Dœuillet's opening Bertha was dropping shells in every corner of Paris, but when we arrived at the magnificent salon in the Place Vendôme, armchairs, each bearing the name of the person who was to occupy it, awaited the arrival of the buyers. It was after half past two, and no one had yet arrived. There were very few people in the streets, now that the cannon had begun to roar again; we began to wonder if we were going to be the only visitors. But, one by one, well-known faces appeared, and when the models, so distinguished and so thoroughly Parisian, made their entrance, one felt moved in spite of oneself. Calm and smiling, the manikins passed and repassed; there was no shadow of trouble on their young faces; their measured gait, so peculiar to them, was as fascinating as ever, a little exaggerated, but invariably admired, because it brings before us, in tangible form, what we should all like to be. For three months every one has been working

An absurd—but altogether becoming—little blue felt hat from Lewis shows vertical slashes of white silk embroidery on its upturned blue brim—and a tassel like a white silk waterfall to add attractiveness to one's right ear

with the sound of the cannon in their ears, or they have been awakened at night by the air raids. The nervous strain has been tremendous, but it doesn't prevent the dressmakers from cutting, making, and embroidering these beautiful models. It would be very difficult to choose a favourite from among all the tailored costumes, which really are not tailored in the strict sense of the word, so much have their details transformed them. "Little dresses" is the name one large class goes by, and these are meant to be worn under fur wraps. The evening dresses are very beautiful, and, although they have many novelties, they still preserve their aristocratic charm. Dœuillet likes to show high collars with sleeves which hardly cover the top of the arm; the skirts of his dresses are a little shorter than those of most of the other houses; a few draped aprons are used on certain afternoon dresses, and his evening dresses are frankly short, with a length of the material simulating a long train.

LANVIN, THE FAIRY GODMOTHER OF THE "JEUNE FILLE"



"The French 'jeune fille' doesn't have much freedom—but who cares for freedom if she can have a dress of dark blue rough velours, with bands of velveteen in electric blue, black, white, and yellow? This dress, which calls itself 'Pouli-guen,' fastens in the back with a wide band from the collar to the hem of the skirt, and a nonchalant French use of one button at the neck, and two half way down the skirt

AFTER having my dresses décolleté, as far as possible, now I have to have them cut down, in the back, farther than possible," says my pretty friend, Madeleine. "I am quite willing, first because I have a pretty back, and second, because it's Jeanne Lanvin who suggested the idea. She has been the means too often of my looking pretty for me not to put my entire confidence in her."

The audacious and charming Madame Lanvin has made dresses with corsages which are daringly low; and skirts which fasten at the sides in back, and are high-waisted in front. This is a noticeable point, even in evening dresses of tulle and soft silk. All her skirts are reasonably long, and do not show the leg too much; the sleeves are usually long; her tail-leurs of heavy material with little or no trimming have a severe charm. This is the sort of tailleur which we all need for our strenuous and active lives.

Velvet with wide vertical stripes of silk is an interesting novelty, and so, too, is a crosswise arrangement of braid from Rodier, in shades to match the blue or brown dress on which it is used. This trimming is always put on crosswise, a line adopted by Jeanne Lanvin and only used for the fronts of dresses. For example, a black crêpe de Chine dress will be



A skirt that hangs in uneven lengths and an enormous sash of brown and tan ribbon which touches the floor—these distinctions Lanvin has conferred on "Five o'clock," a dinner dress of mahogany coloured velvet

Even the great General Mangin would let his eyes stray from the war map—just for a second—to look at this costume, named for him, and designed for a young girl. Within its straight and simple lines Lanvin's charming fancy has made use of embroidery in white floss to imitate astrakhan. The collar is made of this very new embroidery. Lanvin cuts it low in the back (her newest whim), and fastens it there

beaded in jet diagonals—the beaded part forming only an apron or a band at the bottom of the skirt; the back will be another floating panel, usually black. Chinese embroidery in satin stitch is used on many evening dresses of soft silk.

Fur is used in combination with other materials for coats; for instance, on a coat of velours de laine, the front, as far as the waist, will be made of beaver, otter, or broadtail, and the rest of the coat will be of the material, with just the huge collar and cuffs of fur. This makes the coat much lighter and easier to walk in.

Jeanne Lanvin always excels in making dresses for young girls, but in this opening she has surpassed herself and shows a collection of airy creations for children with peachy cheeks, whose light feet seem barely to touch the earth—fiancées of to-morrow, who will be carried off as soon as they appear in these clothes.

There is a profound psychology underlying all these fragile muslins, those lovely transparencies, treated in one way for this child, and in another way for that. Any sweet ingénue who wishes to be more beautiful than all the rest should listen to Madame Lanvin, and leave all decisions to her consummate knowledge of young girls and how to make them more alluring.

THE SUPREME LINES OF WORTH



The Parisienne who wears this wrap, draped with black velvet and smothered in an enormous sable collar, may shrug her shoulders under its soft warmth at any suggestion that there could be a more luxurious coat than this, called "Gloria"



"Baccarat" has staked a few winnings in gold embroidered lozenges on its brown satin waistcoat blouse. The coat and skirt are of brown duvetyn, and the skirt is entirely covered with brown chenille fringe—for Paris has returned to the chenille of its grandmothers. Over this slim fringed figure lavishly full coat skirts fill in a rather wide silhouette



You know that beautiful blue green rust that comes on copper—well, that is the colour of this velvet wrap of pronounced barrel outline, called "Junon," behind the lynx collar of which a lovely lady is considering the wisdom of sheltering her nose



As brown as the fish-nets on Spanish sands of the Santander from which it takes its name is this dress of brown buracotta, with a brown velvet panel embroidered in the so-popular beige angora

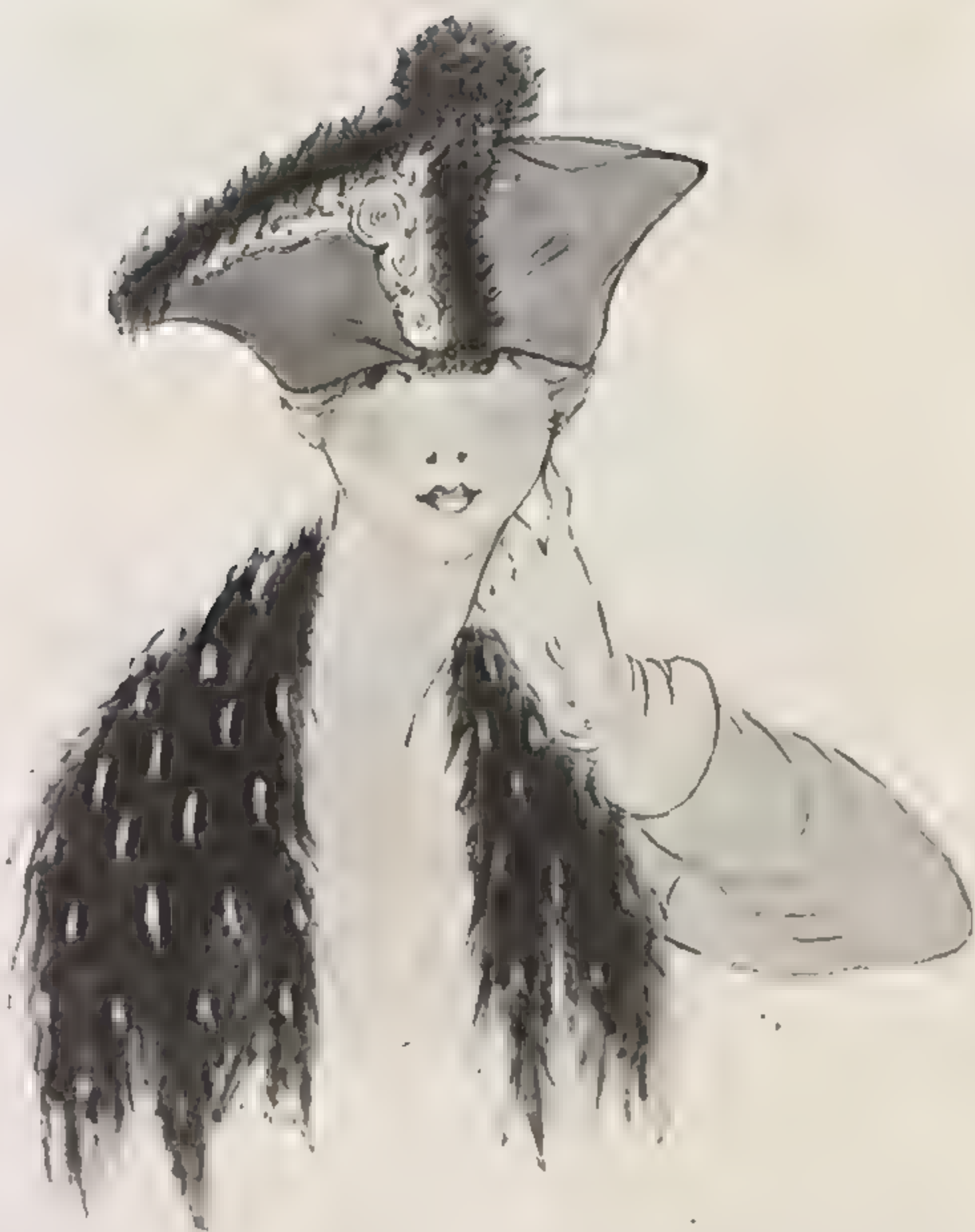


This dress of blue satin, named "Junon," banded with a milky way of white angora embroidery is also made in white satin embroidered in white wool, for wool embroidery stops at nothing this season

ARE SHOWN TO PERFECTION IN THESE MODELS



A draped skirt of brick red duvetyn is married to, as the French would say, a bodice of black satin embroidered in brick colour, which follows the straight, graceful, uncorseted lines which Paris likes so much. The sleeves are short, not even coming to the elbow, as is the case in so many of the winter models. This costume is called "Pivoine" (Peony)



The wrap to wear with that lovely "peony" dress at the left is of red duvetyn, too, and is trimmed with a wide band of red embroidery on black satin, like the embroidery on the blouse. Black fox fur, wound about the neck, and trimming the wide sleeves, is a last note of defiance from the Parisienne to any cold winds that may come her way

LEWIS

Brown velours with gold embroidery filling in the angle of its black plush trimming, is what makes this hat, but its design is evidently a tribute to the military of other days

MARTIAL ET ARMAND TRIUMPH *with* SERGE and SATIN

Now that "Labour" looks like this, it will never have any more trouble with Capital. The underslip is of black satin, the foundation and the three pleated frills show us what can be done with our old friend blue serge, and the pockets are edged with rose embroidery



Just why this intriguing bit of grey satin should be tagged, "Yank's," we aren't told, but we're sure "Yank" will be immensely flattered when he finds out about it. The trimming is of grey satin bias bands and grey rabbit, the coat being as long and tight and the skirt as plain and short as this designer delights to make them for Paris this winter



"Brimborion" begins most conventionally with blue serge, but it speedily acquires green silk embroidery, then grey on top of that, and finally dark blue. The vest is of black satin; the piping and buttons of black. The back is very lovely with each side buttoned from the drapery of the skirt right up to the shoulder and down the front to the embroidery

MARTIAL *et* ARMAND—SHORT SKIRTS *and* LONG COATS

Even if skirts are going to be short in Paris, this marine blue tricotine suit from Martial et Armand comes out in favour of long coats. Black silk braid makes checkerboards on coat and skirt and there is a judicious use of blue fox. The narrow cape next door uses black satin and brown fox to make a new effect like a double muff, adjustable from the collar



"Fabrice" is the name of an afternoon dress that stakes all its hopes on the new Rodier knitted material in black silk woven with silver. For such a rich background the designer decrees an embroidery of white angora—that so-popular Paris trimming—assisted by jet, with which it certainly never was associated until this year. The unusual high collar is of white net

LEWIS

Lewis takes a Breton shape like a big bowl of black plush and gives it a cocarde of sharply blue and black ribbon. It is worn so low over the eyes, and one's sable neckpiece comes so far toward one's ears, that one must make the most of one's opportunity to be charming

TWO TYPICAL MODELS FROM BEER



The Comtesse d'Hautpoul recently presented to the American Embassy in Paris a precious international souvenir in the shape of the original seal which executed the Declaration of Independence. This seal, composed of an onyx with an eagle engraved on it, was left by Washington to his adopted daughter who, in turn, gave it to a member of the Comtesse's family. On the occasion of its return, the Comtesse wore a frock of black silk jersey trimmed with black silk lace and black tulle. Her large black hat was of straw and velvet



"Independence" isn't only a charming frock of Nattier blue silk jersey and grey jersey embroidered in blue wool, but, with its comparatively full skirt and its collar and cuff line so different from anything else that one sees, it is indeed a declaration that Beer will do just as he beautifully pleases when he's left alone with such materials



"Scintillance" gives black tulle an excuse to break out into millions of glittering black paillettes and so make up in sparkle what it lacks in the conventional lines and length that usually mark a Beer evening gown

CALLOT DESIGNS GOWNS FOR THE STAGE



Charlotte Fairchild

Callot made this striking gown for Florence Walton, the première danseuse at the Hotel Biltmore, New York, to wear at the opening of the new supper room. Flesh coloured satin makes the bodice and the foundation for a skirt of silver lace. Strings and strings of pearls play at being a dazzling overdress that twinkles to the dancer's every movement

Mlle. Cécile Sorel of the Théâtre Français wears this black satin cape trimmed with beaver over a dress of rose chiffon tightly bordered at the bottom with a deep band of grey squirrel. One can see at a glance that, while Paris agrees to disagree with us as to the length of skirts, there's no difference of opinion about the continued popularity of the right kind of cape

Henri Lavedan's "Marquis de Priola" at the Théâtre Français is fortunate in having Mlle. Sorel and a Callot gown in the vein of delicate coquetry affected by this actress. It is of rose taffeta and gold metal cloth, with lovely drapery and two big wings of white lace embroidered in gold that hang from the shoulders to the train, where they lie in a garland of roses





MODELS IMPORTED BY MOLLIE O'HARA

The woman who loves black velvet won't have to choose between the charms of a dress and a suit, for Chéruit has made them one, with a coat built on smock lines with a yoke from which swing two narrow panels shirred across the top. The long-waisted blouse—with ideas of its own at every turn—is of navy blue and gold brocade with front, turned-back cuffs, and ingeniously twisted girdle of black crêpe de Chine. For that effective relief without which cleverness is a mere tour de force, the skirt is straight and simple, with two box pleats in front and loose panels at either side.

The coat-dress is possibly the newest contribution from Paris. One wears it on the street where it has the warmth, but not the bulkiness, of a coat. A coat-dress of blue duvetyn, beige fur, and black silk braid run with smoked pearl buttons shows Chéruit's favourite high collar and fur undersleeves.

To be absolutely untrimmed and absolutely new—that is indeed a triumph. This suit in a brick coloured cheviot mixture has Chéruit's signature visible in the cut of the yoke, the swing of the cape-like collar, the height and flare and general audacity of the huge cuffs which flare to the elbow.

This Season Chéruit Is, Above All, Ingenious; She Makes Coats That Look Like Dresses and Dresses That Are Suits





An evening gown of steel cloth made of fine steel paillettes, is called "Aeroplane." One must have daring to wear it, since the black satin underslip is matched by a black velvet bow at the back, lined with bright red charmeuse. It isn't an ordinary sash. It ties low down to give a somewhat bustle effect, and falls still lower into a pseudotrain; then it goes up, and fastens itself to the hair, giving the effect of a Medici collar

COATS THAT ARE DRESSES AND DRESSES

THAT ARE COATS, FROM BOUÉ SOEURS



This involved costume starts the afternoon as a black satin slip with long black satin sleeves. One wears it around the house as Paris does. Later, one wishes to go out. One adds a brick colour chiffon tunic made with a deep V in front and finished with a band of brick colour duvetyn. The chiffon is run with Chinese embroidery to match, and one is now dressed for tea. But for the street there is an Eton jacket of duvetyn with the oddest of closing lines and fur collar and cuffs

The minaret effect shown in this morning dress of navy blue gabardine is a favourite line with Boué Sœurs. There are narrow bands of Hudson seal at the neck and on the bottom of the short full tunic, and the embroidery is in royal purple silk. The sides of the coat-like bodice are buttoned across in double-breasted fashion, and under them one glimpses an underbodice of royal purple satin. Three different shades of purple are used in the girdle of crushed satin ribbons that tie into a large bow





(Below) In this three-piece fur set, a hand-made satin flower, finished with the fur, is placed at one side of the hat, and between bands of the fur in the hat and scarf strips of bright purple, cerise, and yellow satin make an effect gay enough for gay little Marilyn Miller herself. The muff is a large flat pillow, made of three strips of skunk and two strips of the coloured satin to match the scarf.

MODELS FROM PEGGY HOYT

POSED BY MARILYNN MILLER

(Below) Turbans of all nationalities are seen on our metropolitan streets this winter. This one is a Syrian turban of sand coloured velvet, embroidered in bright and dull silk and cotton threads, and its oriental influence extends to the wrap worn with it, which is really a circular cape made of layers of brown chiffon embroidered to give a dull Paisley effect, and deeply bordered with natural wolf



Baron de Meyer

(Above) A cockade of ostrich plumes in taupe and sapphire blue perches nonchalantly on this small Marguerite and Léonie turban of taupe satin antique and squirrel dyed kohlinsky. The fur brim of the turban, which gives a wide effect is extremely becoming to the face, especially when that face, as in this photograph, belongs to pretty Marilyn Miller, now of the Follies, as every one knows. Last spring this charming young person made a great hit in the leading singing and dancing rôle of "Fancy Free"

Uneasy Lies the
Head That Does
Not Wear a Chic
Turban This Season





Lanvin takes a thin shiny material that looks like a patrician sort of oil-cloth, and, with the addition of a band of skunk fur to its gold and grey, makes the newest of French turbans with a veil in fine brown mesh to fling its scrolled border across one's shoulders in the most casual of drapings



Baron de Meyer

This lovely Mad Hatter arrays herself in sapphire blue velvet with a short brim that rolls up at either side just the slightest bit. Then she dons her beige veil—and her little fur neckpiece? But no, madame. That is a part of the veil, that tight little, snug little band of sapphire blue ostrich feathers. It is the only trimming. But figure to yourself the chic; from Mary's Hat Shop



Then, lest all Paris fly away into turbans and sailor hats, Reboux makes this charming thing of black velvet with a brim that turns up a bit across the front. It has nothing on it but a lovely fan-shaped bow of satin ribbon, but this gives a most becoming irregularity of line

Turbans Are Good, but So Are Sailors; and Big Hats

Of Black Velvet Are as Lovely as Ever They Were

The Woman Whom Bendel Gowns

Morning, Noon, and Night, Is Mathe-

matically Certain of a Perfect Day from

The Time She Steps Out in a Surprise-

ful Little Suit of Duvetyn to the Time

She Returns From the Opera in a

Sophisticated Maze of Cloth of Gold



Here is a suit that does everything unexpectedly. The sand coloured duvetyn coat is so short that one wouldn't suspect it of kimono sleeves belled at the bottom, so loose that one couldn't prophesy the duvetyn waistcoat, so untrimmed in front that one wouldn't dream of the way it turns into a long-waisted blouse in the back, braided across with a band of finely pleated faille in sand colour to match the bit on the sleeve. The skirt, of course, is cut with a tunic, and sable is the ordained fur for a sand coloured background, but the prune velvet hat designed by Marie Louise carried out the unexpectedness by being neither stiff nor staid, as one would think from its outline, but of a softness most becoming, tied with a pert prune coloured bow



That all afternoon dresses, in this season of untrimmed neck-lines, don't raise holy hands of horror at the notion of collars is the pleasing announcement of this bit of taupe chiffon with taupe chiffon velvet applied in wide horizontal bands all down its slender length. The collar of its choice is round, slightly scalloped, and made of beige batiste finished with inch-wide Irish lace. Cuffs to match and a simple sash of velvet ribbon tied at one side complete the costume. The hat by Suzanne Talbot is of taupe velvet stitched in taupe. The shape leans decidedly to mushroom lines, wider in front than at the back, and around the crown, which is of medium height, goes a band of curled ostrich feathers punctuated with exclamatory strands of burnt goose



If one has the dramatic temperament, one longs occasionally to spend a black and gold evening in company with a dress that drips jet over one's slim sophisticated shoulders and down one's graceful back. The foundation of this dress is gold cloth with a gold bodice in waistcoat effect embroidered in black silk and jet with a heavy jet ornament in front. The skirt shows a long tunic of black silk net run with gold and black thread, and there are bands of gold lace edged with jet beads. The short panel train is of the gold cloth with black embroidery



(Below) Typical of the evening gowns which make their appearance in the restaurants of Paris is this simple arrangement of fog coloured chiffon with its sash of violet blue moire ribbon which winds about the waist and ties in a big bow at the side. The crystal beads and silver threads that carry out the fine design of the embroidery are quite characteristic of Lanvin, as is the wide shallow neck-line, which in this case, however, drops low in the back. The uneven bottom of the skirt is another means of identifying the work of this couturière

(Below) Smoke grey chiffon was the material chosen for this evening gown which Lanvin trimmed with rows and rows of her favourite narrow metal ribbons in steel colour. The neck, the sleeve openings, and the square train are also outlined with the steel ribbon, and mousseline de soie fills in the V-shaped décolletage and makes a soft fold around the neck. A sash of chiffon—tying at the side in true Lanvin fashion—is finished with a large ornament in which the crystal beads and the silver thread have a final opportunity for achieving self-expression

There seem to be more black evening gowns than ever before in the history of the world—which is to say Paris—and Lanvin makes one of the most charming of them with deep round neck-line filled in with folds of silver gauze which also faces the sleeve openings and the wide sash of black velvet, one of Lanvin's favourite conceits this season. As to the uneven bottom of the skirt, that is quite Lanvin too. The short square train at the back and the short skirt in front make a frame which only the best regulated ankles need attempt

GOWNS IMPORTED BY WILLIAM HARDY

The Short Skirt with the Long Train,

The Sash Tied on One Hip, the Use of

Beads in Odd Embroideries and of Narrow

Ribbons to Flutter Here and There, Mark

These Frocks as Typical Lanvin Models



"First Hats" May Be Tricornes or Turbans or

Sailors, and Trimmed or Untrimmed at Will,

But, Since French Fingers Made Them, They

All Agree on Originality in Their Chic Lines



MODELS IMPORTED BY LOUISE

No, it isn't uncurled ostrich that cascades over the side of the Lewis hat in black satin antique at the top of the page; it's a festive skein of copper coloured embroidery silk that also outlines the two parts of the hat that turn back from the front. The tricorne is a revival—but the trimming is an absolutely new invention. The little Reboux hat at the right is a Persian turban, a little more of a turban, and much more wearable, than Persian turbans were the last time we saw them. This one is in taupe velvet with a puff of unclipped ostrich in taupe hanging over one side



MODELS IMPORTED BY LITWITZ

Hats with uneven brims occur very frequently this season; in fact, they are much more chic than hats that move in regular circles; but it isn't often that the unevenness cuts right in to the crown on the narrow side as happens in the case of a black velvet sailor from Maria Guy that shows a draped bow, high, narrow, and made of a straight swathe of the velvet. The lower hat is a Lewis turban in prune coloured velvet entirely made of shirrs and drapes. Across the top, a fan-shaped piece of the velvet is shirred to the crown with ends that make a little flat tailored bow in front. There isn't a speck of trimming on it—but that's the chic of the thing



HAT FROM BENDEL

It isn't ostrich, but something even smarter—it's monkey fur, black, shiny, and very striking as it falls waterfall-wise over the crown and brim of a black velvet shape

V O G U E P O I N T S

THE undying resourcefulness of the French couturiers is more remarkable every season. With less and less to work with and a very limited source of supply to call upon, the most wonderful effects are achieved. For instance, who but the French would use monkey fur as a trimming for a hat? Yet this is done very charmingly, as one can see from the hat sketched at the top of this page. It is a black velvet shape with a soft "plume" of monkey fur artistically placed over the crown and falling softly over the brim. Monkey and other furs, including rabbit, cat, and dog, are dyed and made beautiful, after which they are numbered among those much talked of nameless furs, pretty, unusual, and by no means inexpensive.

THERE are many ways in which the effect of fur is obtained without fur. Patches of black velvet or plush are used as appliqué on a coat of black broadcloth, or, if this is not lovely enough, patches of broadtail are used. So beautifully is this done that one is not aware that the material is not all fur. White and grey ravelled floss is employed to represent astrachan, while small pieces of black silk braid, ravelled, are used in rows placed up and down to form a wide border resembling fur. On an evening gown, clipped fringe in gold and silver may form a wide band at the bottom; this has been named "metal hay."

ALMOST every gown one sees is lavishly trimmed with embroidery in the most un-

Paris Uses Monkey Fur in Place of
Ostrich and Plush Instead of Broadtail;
The Waistcoat Blouse Is Good, and the
Chemise Dress Is Increasingly Popular

expected combinations. For example, angora is used with black jet bugles. A revival in beading is quite noticeable. Indian beads in white chalk are very effective on black or on the many shades of grey and tan chiffon used in the chemise blouses. The new embroideries are wonderful, and here the greatest resourcefulness is exemplified. The patterns of the stained glass windows of the historic and much beloved Sainte Chapelle, in Paris, have in part been reproduced in embroidery on a blouse. The soft warm colours are exact, and they are carried out in wool, silk, gold, and steel beads. Gold beads and steel and jet beads are very new and form small designs, as they did in gowns of 1893 and 1894. They are used as they were then for aprons, edgings at the sides of skirts, and for whole bodices.

ANOTHER revival is that of the silk ravelings, fringes, and tassels that are much seen on many gowns this season. This mode has been abandoned for more than twenty years, and it

is amusing to see it at the same time with the revival of plush which belongs to the same period.

CROCHETED lace in wool, in black, white, and in colours is used to trim the one-piece dress of serge or velvet. A deep band of this wool lace in grey makes an attractive border on a tunic of black satin.

THE waistcoat blouse—a blouse with front sections that resemble a waistcoat—is the most favoured fashion of the season.

Hardly a coat and certainly not a suit is shown without a waistcoat or a waistcoat blouse. They are shown in fur, wool material embroidered, satin, brocade, and chiffon, and are a very lovely and practical fashion.

IT is indeed surprising to note how persistently the chemise or the tunic blouse stays with us. Each season we look for something really new—and the chemise remains. Particularly pleasing is this style of blouse in chiffon in such dull colours as grey, beige, dull blue, or dull corn colour, elaborately embroidered in silk or metal threads, in beads, or even in all three. These blouses are worn over a simple slip of black satin.

A PLUSH "fur set" consisting of a wide stole and muff lined with pale sand colour chiffon velvet, is wonderfully smart and surprisingly warm. When fur prices are beyond our reach, it will be pleasant to resort to plush as a substitute that is both comfortable and becoming.

The Three-Piece Suit Lends to Economy Its Smartest Defense;

The Coat May Be Worn with Its One-Piece Dress, or Separately

With One's Other Frocks, and in Either Case One May Have

the Satisfaction of Being Beautifully Turned Out by Joseph



The three-piece suit of prune coloured broadcloth and Hudson seal resolves itself at need into a one-piece frock and a separate seal coat, slightly circular, shawl-collared, buttoned at one side, and belted with both seal and broadcloth. Smartness can go no further—nor can war-time economy



If an evening gown nowadays is a chemise, elaborately embroidered, it knows it belongs with the smartest gowns of the season. The underslip is of black satin, slit at either side and filled in with narrow panels of gold, while the overdress is of black net trimmed with delicate embroidery in gold and jet beads



The combination costume has another talented exponent in this black satin coat that has joined forces with a one-piece dress having a bodice of black satin and a plain narrow skirt of brick red duvetyn. The collar is made of alternate bands of black caracul and red duvetyn, and the coat has a red duvetyn lining

NEW YORK PREPARES FOR A BUSY WINTER

Fashion Favours New Veils, the Collarless Frock with a String of Pearls, Evening Gowns with Sleeves, and Black for Many Occasions and at All Hours



This smart veil, worn with a black hat, was plain in front but showed a palm leaf design at each side

AUTUMN has once more awakened the city into its accustomed activity. After a busier summer than New York ordinarily witnesses, the town is making every preparation for a season less active in some respects, but far more active in others, than any New York season for several years past. The promise of many military visitors foretells a certain amount of social life, but the fact that the country is at last really awakened to the consciousness that it is at war makes it certain that such social life

as does exist will be unusually restrained.

The Government restrictions in regard to the use of gasoline on Sunday has had its effect in bringing home the actuality of the conflict. It is characteristic of the attitude of this country that the Governmental recommendation in regard to the use of pleasure cars on this holiday should receive instant recognition. Roads which heretofore were one solid line of cars on Sunday evening are now deserted save for an occasional ancient Dobbin hastily conscripted from his life of ease and made to do his bit in effecting any necessary transportation. It seems extremely likely that this ostracizing of the automobile on the one day when the country in general is accustomed to take its pleasure in the country, may bring about a revival of interest in horses and carriages. Indeed, this new interest is already forecast in one of the large automobile shops located on a street in the lower forties which, curtailing its display of automobiles to the minimum, has given much of its window and floor space to the

showing of smart carriages of various kinds, including basket phaetons and gay little surreys. And the bicycle—some one has remarked that it is astonishing that Mr. Garfield has not already bethought himself of this means of locomotion which neither eats nor consumes gas, but it he does not suggest it soon, somebody else will. There are still a number of old families in New York which have retained some of their horses and carriages. Mrs. Charles B. Alexander, for instance, may frequently be seen on a sunny afternoon driving through the park behind a pair of handsome bays.

A VENETIAN FÊTE

As usual in the autumn, a number of open air benefits have been held in the vicinity of New York. One which was most beautifully staged was the Venetian Fête given by Grace George, at Davenport Neck, New Rochelle, the home which she occupied for the summer. The fête, "A Midsummer Moon Serenata," was given for the benefit of the Stage Women's War Relief and was planned with the most minute attention to detail and with a nice consideration of the advantages afforded by the charm of the surroundings. By eight-thirty, when the guests began to arrive, darkness had settled down on the rambling grey house set close to the edge of



Girls in the Motor Corps uniform guarded the picturesque lantern-hung doorway of Grace George's house on the occasion of the fête given for the Stage Women's War Relief

the water and on the delightful garden stretching away along an irregular shore-line to a boat-landing well down the bay. Softly illuminated from within, the house glowed hospitably in the darkness; a leafy lantern-hung arbour reached from one side down to the shore. At the front, beneath two large Japanese lanterns, girls in the Motor Corps uniform stood at each side of the picturesque doorway. The boat landing, too, was hung with lanterns, and close to the house, on the very edge of the Sound, was what appeared to be a small grey stone watch tower, from the four top corners of which Japanese lanterns, silhouetted against the dark waters, bobbed in the breeze, gently illuminating a great American flag. The entire entertainment was beautifully done. Not one light was too bright, nor one strain of music too loud. First the stringed orchestra from the Pelham Bay Naval Training Station played Venetian airs, then Max Rosen rendered some appropriately romantic selections, but the climax of the eve-

(Continued on page 96)



A country club costume seen at Piping Rock shows two shades of grey flannel in a skirt tucked to a point above the knees and a coat with long tails. A flat hat of taupe ostrich feathers and a taupe fox muff complete the costume



Mrs. Leonard Thomas wore a deep corselet blouse of dull silver lace over a skirt of cream coloured chiffon. Her little ruffled cape of rose taffeta was both quaint and becoming



Very becoming is Mrs. Lydig Hoyt's dress of black taffeta with an all-over design done lightly in cream coloured thread and a transparent band at the bottom of the straight skirt



Ira L. Hill

LIEUTENANT AND MRS. GEORGE B. POST, JUNIOR

Mrs. George B. Post, junior, was Miss Irene Langhorne Gibson, the daughter of Mr. Charles Dana Gibson, who is now at the head of the Committee on Art that passes on all the picture and poster war-time activities of the Government. Mrs. Post's mother was one of "the three beautiful Langhornes," the other two of whom married Mr. Waldorf

Astor and Mr. Robert H. Brand. Lieutenant George B. Post, junior, is the son of George Brown Post, well known not only as the architect of many of the public buildings of New York, but also for his Civil War experience. Mrs. Post spent the summer at Hauppauge, Long Island, in order to be near her husband, who was stationed in that neighborhood

THE WAR RELIEF WITH NO RED TAPE

Have you enough to eat, clothes to keep you warm, a bed to sleep in at night—"and safety for the least of your possessions"?

Then why don't you send a cheque to-day that will buy milk for the children of France? They are very thin and hungry.

Or why don't you pack a box of warm clothing to be sent to the devastated districts of France? The damp cold over there creeps into the very marrow of one's bones.

Money or clothing sent to the Duryea War Relief, 9 East 30th Street, New York, will be forwarded directly to France. "No Red Tape" is the motto of that organization.

COME and stand in this upper window of the Duryea War Relief station in Roye and look down at the faces of the refugees who are waiting there for supplies to be distributed. You can see plainly, for the glass was long ago shattered from the windows, and the same cold rain which drizzles down on their faces will fall on your head through the big shell holes in the roof. Do you see that old grandmother in front there—the one with the very thin white face under the little black shawl? She has lost four sons, and her daughter is to be buried at three to-day. The little boy with her is Jean, her five year old grandson—you can see the bit of crape she has tied around his neck for his dead mother.

IN THE DEVASTATED DISTRICTS

The little girl standing by the old man in the corner is really six years old, although she looks much younger. She never lets go the old man's hand—you wonder perhaps why she is so timid when only friends are here. She is afraid all the time, although she couldn't tell you of what. You see, her mother was a very pretty woman—little Marie Louise looks like her—and when the Germans came into Roye she took her little girl up in her arms and ran to hide in a wood. But it wasn't any use—the Germans found her there,—some twenty of their soldiers,—and when they left her she was dead—they didn't even see little Marie, who was standing behind a tree, not making a sound. For two days and



The four crosses on the wall of this château near Noyon are German directions for troops and signify: pillage; burn; shoot on sight; poison the wells



Mrs. Nina Larrey Duryea, organizer and head of the Duryea War Relief

nights the little girl sat by her pretty dead mother; berries were growing in the wood, and she ate a few of them when she was very hungry and thirsty. She didn't dare to go very far; shells were bursting all around, but she didn't mind that—it was the sound of German voices that made her run back from the berry bushes and hide her head on her mother's shoulder. You can understand now why she never lets go of old Père la Touche's hand—poor old Père La Touche whose only son is lying in a hospital bed in Paris, stone blind.

THE DURYEA SHORT CUT TO FRANCE

In newspaper slang, a certain type of hysterical writing—usually done by women—is called "sob-sister stuff." Perhaps you think these paragraphs belong to that class. But they don't; they are plain, cold, restrained, understatement of facts and they could be duplicated, in all their appealing pathos, by hundreds and by thousands of hundreds.

What are you going to do about it—"you who have safety for the least of your possessions"?

Perhaps you have a boy who goes off to school every day and comes whistling up the steps at night, as full of life and "pep" as

his own fox-terrier. Then you surely want to give something to little Jean, whose hands are very cold and red on the October morning when you read this, and who had such bad chilblains on his poor little feet last winter—only then his mother was there to do them up in soft rags for him. That little girl of yours—wasn't it fun to see the light of those six birthday candles shining on her face? Perhaps for her sake you would like to send some warm clothes to Marie Louise, or a cheque to be spent on free milk—it's more than two years now since she has had a cup of milk. The Duryea War Relief gives you an opportunity to do this, for Mrs. Duryea is now in Roye, giving out supplies, and Mrs. Edward Shearson is with her, supervising the distribution of free milk.

There was once a man who had extraordinary understanding; he wrote many books, among them an essay on "Habit." In this essay he said: "An emotional state without action as an outlet is immoral." The history of the Duryea War Relief is an example of just the sort of "outlet in action" to which William James

(Continued on page 106)



Two photographs from Bain News Service

This photograph was taken by one of the Duryea Relief Committee in a village about two miles from Roye. Before the war this village had twelve hundred inhabitants; all that remained are shown here. The photograph shows them with clothes and tools supplied by the Duryea War Relief, for Mrs. Duryea and her staff were the first relief workers to reach them



Mrs. Douglas W. Paige posed as "Vive la France," and Miss Audrey Osborn as the Red Cross Nurse at the Red Cross Benefit at Bellport, Long Island

Do you remember the *Vogue* cover, "Vive la France," by Georges Lepape, —that cover that was so full of patriotic appeal and enthusiasm and yet so typical of *Vogue* that one could not fail to recognize it on the news-stand? The young women who planned the tableaux that were the principal feature of the Red Cross Benefit at Bellport, remembered the cover and used it as the inspiration for the striking tableau photographed above. One knows at once that the tableau at the right is a *Vogue* cover, too, but one feels, as well, that it's a picture that makes one stop and think—and give to the Red Cross. That's why it was chosen for another of these tableaux. The backgrounds for this cover, which was designed by Porter Woodruff, and for the tableau photographed above, were painted by two *Vogue* artists, Helen Dryden and Claire Avery

Alice Boughton

ONCE MORE VOGUE COVERS

ENLIST TO HELP A WAR

CHARITY, THE RED CROSS



Bradley and Merrill

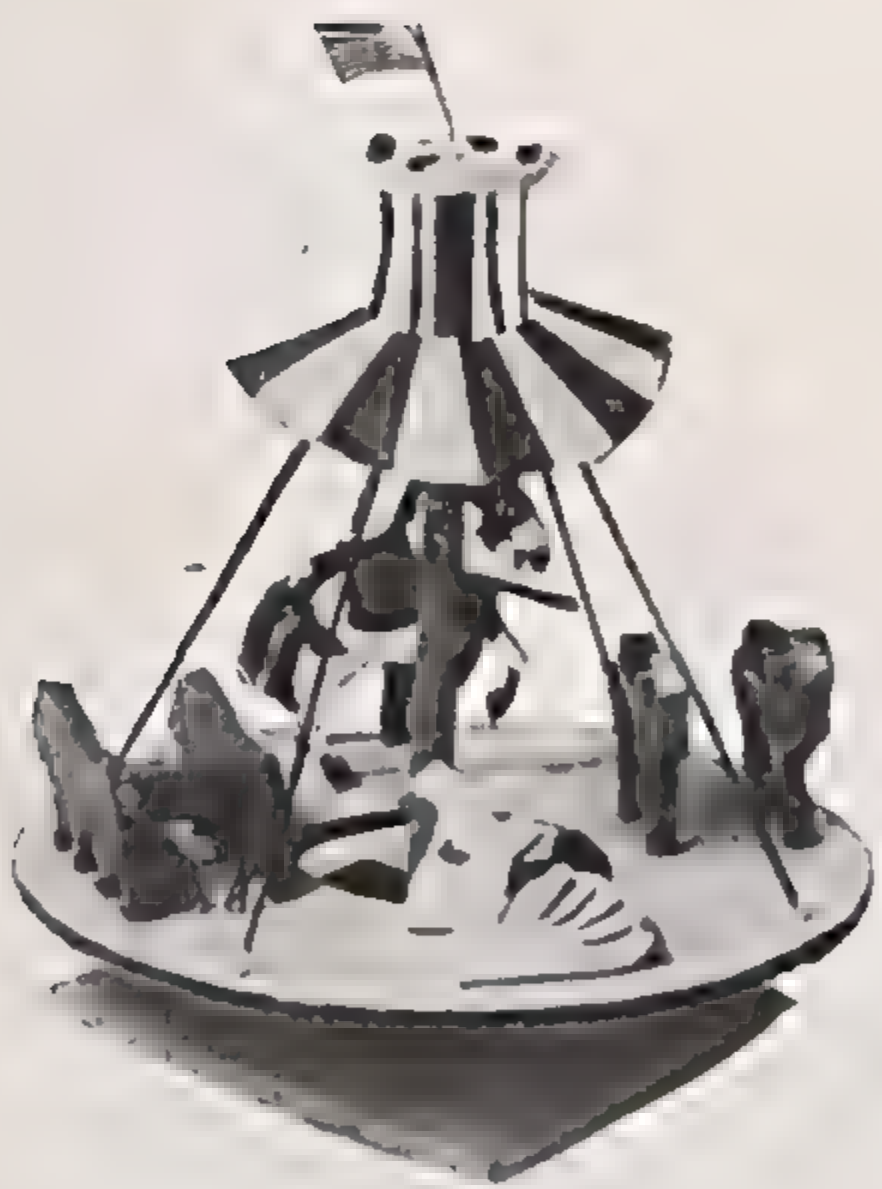
French villages like this will be made by men who have seen them under fire and who are convalescing in hospitals here and in France



Harris and Ewing

Even knotting fringe takes a convalescent's mind off the places that hurt most

THE GLORIOUS COMPANY



Toy-making and bedside therapy are becoming synonymous in many military hospitals

Note—Would you like to help our disabled soldiers and sailors through the grey days of their convalescence?

The Red Cross Institute will help these men to "Carry On" after their discharge from the hospital by giving them a course of instruction, in the trade or profession for which they are best suited, but meantime they must spend weeks, perhaps months, in military hospitals.

Why don't you apply for admission to the War Service Classes for Training Reconstruction Aides in Occupational Therapy for Military Hospitals?

The Office is at 680 Fifth Avenue, New York City.

ARE you a sport? If you aren't, it will hardly be worth your while to read this article, for it is about nothing but sports. It is about men who have the courage to fling a challenge back to the gods who thought to

crush them; it is about men who cast the dice of chance and lost, and kept on playing, and won more than chance can give or take away. Such men were the Old Guard who died, but did not surrender; such a man is King Albert of Belgium, from whom has been taken "all but his own soul"; and a woman like them was Edith Cavell, who, when she was told that she was to be imprisoned for several weeks before being shot, wrote to a friend: "Mine has been a very busy life, with little or no leisure—I am glad that I shall have a little time to myself to think."

There is in all of us something as primitive as hunger or the instinct of self-preservation which makes us admire this kind of courage—the splendid sporting quality possessed by the man who plays the game, no matter what his handicap may be; something which makes us approve the sentence which Hugh Walpole wrote

on the fly-leaf of his "Fortitude": "It isn't life that matters, but the courage we bring to it."

The red badge of courage has become the symbol in these last five years of the battlefields of France, and to the goodly fellowship of the dead who have not died in vain is added the glorious company of those who have given, not their lives, but all that makes life a joyous possession—those who can never run or walk freely again, those who can never pull an oar or swing a scythe or play a game again, and those who will never again see the smoke rising from the chimneys of their houses.

THE DARK DAYS AFTER THE HOSPITAL

That Dark Care which rides ever behind the horseman will follow the roads these men take when they come back among us, and they, who have suffered so much, will need all their courage, and they will need more than that; they will need an attitude of the community that is really helpful—something that is neither brutal indifference nor theatrical sentimentality.

The war cripple wants a job, first of all; but in order to get a job he has to go through a special training, for as a rule his injuries have unfitted him for further work at his old trade. Of course, the training of war cripples has been done on very extensive lines in France, where the first school where disabled men could be

taught new trades was established in the autumn of 1914. Our own Government is already planning the greatest educational work ever undertaken. To every disabled man discharged from the hospital, beginning at his bedside in those long weary days before he is discharged,—will be given, if he will accept it, a thorough course of instruction in the trade or profession for which he is best suited. Men who have taken these courses are often able to earn much more than they did before the war. For example, in one of the vocational schools at Alberta, Canada, a lumberman who, after having lost his right leg in the war, was educated in motor mechanics, fitted himself for the civil service and now holds a position in the Canadian customs at a two thousand dollar salary.

A splendid beginning for this work has already been made at the Red Cross Institute for Crippled and Disabled men, established in New York through the gift of Jeremiah Milbank, to train the wounded or injured for occupations by which they can support themselves. At present instruction is being given in six trades: mechanical drafting, printing, manufacture of artificial limbs, oxy-acetylene welding, motion picture operation, and several different branches of jewellery work.

As the public becomes more familiar with the work of this Institute, it is hoped that a new

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WHAT WAR HAS DONE TO CLOTHES.

Now That All Women Work, Working Clothes
Have Acquired a New Social Status and Chic,
And Even Formal Evening Dress Takes a
More Serious and Practical View of Life

WOMAN is by instinct an actress. It is only the supremely happy or the supremely unhappy woman who does not play a part. This is probably the true explanation of woman's overwhelming interest in dress. If she has taste, wealth, and leisure, she perfects her rôle to the most minute detail; from the sweep of her hair to the turn of her boots every smallest point helps to convey one dominating impression. It is true that an occasional woman dresses well without conscious effort. One finds them in all walks of life, just as one finds genius, but these are the few arresting exceptions which prove the rule. Usually the woman who possesses elegance and distinction does so at the cost of considerable effort. Consciously or unconsciously she carefully studies the effect of every item in her wardrobe. Consciously or unconsciously she strives to convey, in each costume, a dominating impression. The psychology of dress, in so far as the successful designer and maker of clothes is concerned, consists of reading aright the mind of womankind and in aiding her to appear before the world in the character which she wishes to create. There is more method in the madness of fashion than is evident at first glance. Ninety-nine times out of a hundred there is a reason for that foolish little bow and a sensible explanation of that seemingly senseless ruffle.

THE WHY OF THE PRESENT FASHIONS

The clothes of to-day are the direct reflection of the times. It is not so much war, as typified by khaki and guns, that they represent, as the conditions brought about by war. Woman, happily, has recognized her obligation to keep her person free from the touch of militarism. She has had the good taste to avoid brass buttons and khaki, unless they mean actual service. She is one of the fair things for which man is fighting, and to clothe her with the habiliments of war would be like turning the fair home cities for which our men are giving their all, into dingy arsenals. But for all of that, the times are written in her every garment, and in the clothes for autumn one may read war and the echoes of war as they come to the woman of America. The sobriety of the day is written in quiet colours and unostentatious lines, and the determination to "carry on" finds expression in charm of line and beauty of material. Women are no slackers. In their charge has been left all the beauty and loveliness of life for the integrity of which the men at the front are fighting. They must keep this precious thing, and in their capacity of guardians of one of the biggest things in the world they are striving, consciously or subconsciously, to dress the part. This is no time for a woman to "slump" in her appearance, for an external slump bespeaks an internal slump for which there is no place in the world to-day. That is why the dress of the American woman promises to be as smart, as tasteful, and as becoming as of old,



Typical of the new clothes for the war worker is this dress of velours and satin

although it is more serious in character.

Probably for the first time in the history of dress the talented designers are giving their attention to the creating of women's working clothes. Heretofore the woman who took part in any occupation dressed in imitation of her less industrious sister of leisure, and her clothes were seldom designed primarily for her occupation. To-day all women work. This means that many women who have been accustomed to dress the part they play with the utmost attention to appropriateness, charm, and chic, are now striving to dress the part of the woman who

works. Some very successful clothes have been designed for the woman who is serving her country in a capacity that does not call for a uniform. There are, for instance, a number of very flat cloth dresses which may be worn under a canteen apron, which have genuine charm

When the daylight-saving clock forced woman to dine in the afternoon she adopted the scarf; now that it is no longer necessary, she refuses to give up its becomingness

in line and detail. There are also many attractive frocks evolved from the Red Cross apron, several of which have been shown in earlier issues of Vogue. These consist of a black satin tunic fashioned on the lines of the apron and worn over a close underskirt of velours. The designer of these frocks has made velours coats to accompany them, which completely cover the satin apron and leave their wearer smartly gowned for tea or a late afternoon call. There is another service dress for women which consists of a serge or tricotine slip worn over a blouse and knickerbockers of black satin. When work becomes very strenuous, such as packing large boxes, the outer slip may be taken off, giving such freedom as woman has known heretofore only in her riding clothes. There are scores of new frocks which are so



The evening gown of to-day shows dignity of line and beauty of material. The lady at the left wears black velvet with a draped skirt and trimmed with yellow Venetian lace; from George Bernard. Her friend at the right has chosen blue velvet, devoid of ornament, but wonderfully effective in line; from Bergdorf and Goodman



The more formal type of home dinner gown for the weary war worker usually appears in subdued colours. This one is of maroon velvet and midnight blue chiffon with effective fringe of midnight blue; from Mollie O'Hara

simple as to permit woman to work in them with the utmost comfort, and yet so chic that they do not lower her standard of smartness. Typical of these is the frock sketched in the upper middle on page 62, which consists of a coat-like overdress of tête de nègre velours over a satin slip of a slightly lighter tone. At the side just below the belt deep pockets are inserted between the coat-like portion of the dress and its lining.

THE WAR WORKER AT HOME

The present active life of the former woman of leisure is responsible also for the increased vogue of a garment which has not before received overmuch attention—the home dinner gown. All day long this woman works in canteens, Red Cross rooms, at her motor, or in camp. By night she is genuinely physically tired. She feels indisposed for the formality of an evening gown, and yet, after her contact with the harsher side of life, her femininity craves a soft becoming frock. This need is answered by the home dinner gown which has all the feminine grace and loveliness of an evening gown without its formality. In this gown she may dine with perfect appropriateness at home with her family or with guests. These gowns vary considerably in character. Some of them closely resemble a negligée in their informality (and these a woman reserves for such times as she dines with her family alone), and others have almost the dignity of an evening gown. Of the latter type is the gown sketched at the upper left on this page. It is made of exquisitely fine supple maroon velvet and midnight blue chiffon. From the back of the sleeve just above the wrist drop long strands of midnight blue fringe, and this fringe is looped across the front in a semblance of a girdle just below the little jacket. For the more formal of these home gowns conservative, somewhat subdued colours are used, such as putty colour, terra cotta, and dull blue. For the less formal

gown, such colours as turquoise blue in combination with black, soft greys, curious old reds, and soft grey blues are used. One of the loveliest of this type of home dinner gowns is made of a printed silk in a design which suggests batik work done in soft colours. This printed silk is fashioned into a close slip which is wound about the body, and over it floats yards of neutral coloured tulle.

The real evening gown of war times has a character of its own. The formality of the pre-war time evening gown is lacking, and in its place there comes a greater simplicity—the simplicity and dignity of beautiful materials and colourings. For despite the havoc war is working with the manufacturers of textiles, the makers of women's clothes have yet found plenty of beautiful stuffs with which to work. Many of the evening gowns of the winter will be of velvet and satin, and the most successful of these gowns of American inspiration are of the character of the two dresses sketched at the lower right on page 62. That at the left is a black velvet with a bodice that fits the carefully corseted figure (which appears to be uncorseted), and which yet wrinkles in a delightfully nonchalant manner. The skirt is draped at the sides, but owing to the softness of the material falls grace-

fully to the figure. A girdle of jet about the waist hangs in two long ends at the back. Yellow Venetian lace is set in points at the front and back of the bodice, and there are little cuffs of the lace on the close sleeves. The gown at the right is of midnight blue velvet in a soft tone. It is without trimming, and owes its charm to the graceful drapery and the rather intricate design of the model. A straight square train of the type frequently seen at present gives dignity and distinction of line.

Indirectly, but none the less effectively, war has brought about a revival of the scarf. The advancing of the clock which took place during the summer and which brought the dinner hour well forward into daylight gave special impetus to the vogue for this charming accessory, and having had its charm brought home, woman seems determined to cling to it whatever the times may do with clocks and dinner hours. Last summer when seven-thirty—the six-thirty of other years—found a summer sun blazing down from a bright blue heaven, woman faced the embarrassing predicament of having to don a décolleté gown to dine or dance, although this neither felt nor looked correct. She solved the difficulty by wrapping a scarf about her shoulders, and having grown familiar with the illusive charm and the grace of line which the scarf imparts, she is loath to drop it, even though now she dines in the more flattering rays of artificial light.

FOR COAL-LESS DAYS

The conserving of coal, like the conserving of daylight, has also had its effect upon the mode, and this we find reflected in warmer dresses for interior wear. Gowns with transparent sleeves, except in the case of formal afternoon gowns, are growing less and less frequent, and dresses of the type sketched at the lower right on this page are enjoying a greater vogue. The one at the left is of golden brown velveteen, a material which will be used as a substitute for wool when warmth is desired. That at the right is of an exquisitely supple grey wool velours, and is distinctly a war gown, as the velours of which it is fashioned is made from "shoddy" which, for the first time in history, has become a part of the clothes of the fashionable woman. So scornfully has the world regarded this product in the past that the term "shoddy" has come to signify something cheap and unworthy, yet as a matter of fact, shoddy

(Continued on page 104)



The woman who teas and dances after war work will welcome an all-day dress of satin with a coat braided in soutache. The skirt is narrow but slashed; the coat has taken thought for the frock beneath in slashes that show the long slim sleeves; frock from George Bernard

The patriotic woman conserves coal and wool in a dress of golden brown velveteen such as that at the left, or a very effective one of grey wool velours made from that new shoddy which will spend the tea hour informally in so many homes this winter; two models from The Sports Shop for Women





© Underwood & Underwood

Mrs. Morgan Belmont was photographed in her box at the Horse Show. With her is her guest, Miss Hannah Randolph, daughter of Mr. Philip S. P. Randolph, of Philadelphia



© Underwood & Underwood

Mrs. Joseph E. Widener's box is never vacant at this annual event. Mrs. Widener looked particularly charming in her light coloured frock, dark fur, and becoming hood trimmed hat



© International Film Service, Inc.

Mrs. Forsyth Wickes was accompanied at the Horse Show by her daughters, Miss Fanny and Miss Barbara Wickes, who are interested in sports of all kinds. Captain Wickes is in the service overseas

HERE ARE THIRTEEN PERFECTLY
GOOD REASONS FOR GOING TO
THE NEWPORT HORSE SHOW



© International Film Service, Inc.

Miss Katharine B. Lawrence, the daughter of Mr. Prescott Lawrence, was photographed while talking with a young Naval officer



© Underwood & Underwood

Miss Fifi Widener, the daughter of Mr. Joseph E. Widener, of Philadelphia, was present, looking very charming in a becoming summer frock

Miss Elizabeth Sands, the daughter of Mr. Frederic P. Sands, Miss Helen Parker, and Mrs. John Borland, the wife of Lieutenant John Borland, U. S. N., were among the interested spectators



© Underwood & Underwood

Mrs. J. Fred Pierson, junior, and Mrs. Lounsbury Perry were interested spectators at the Horse Show where Miss Eleonora Sears, Miss Constance Vauclain, and Mr. Charles Lanier were among the winners. Mrs. Perry spent the summer at "The Poplars," her Newport home

Mrs. Frederic Neilson was also among those present. Her daughter, Mrs. Reginald C. Vanderbilt, has been very active in all the entertainments given in Newport

© International Film Service, Inc.

NEWPORT PROVED AT THE HORSE SHOW THAT

ITS INTERESTS ARE NOT WHOLLY NAVAL



© Underwood & Underwood



© International Film Service, Inc.

Mrs. Charles de Loosy Oelrichs was photographed with her little daughter, Miss Marjorie Oelrichs, and with Mrs. Barrington Moore

Governor Beeckman of Rhode Island and Mrs. Beeckman have been very prominent at Newport this season. Mrs. Beeckman has been a patroness for many of the entertainments for the Navy



© Western Newspaper Union

Mrs. Henry Clews wore a light frock and a sailor hat trimmed with flowers. Mrs. Clews has given many informal luncheons at her home, "The Rocks"

Mrs. Lawrence L. Gillespie, Miss Ruth King, and Mrs. W. Watts Sherman were seen together, wearing charming summer frocks. Mr. Gillespie is president of the Newport Improvement Society



Count J. de Strelecki



Abbe

Fanny Brice has deserted the Follies to appear in "Why Worry," a farce with songs by Montagu Glass and Jules Eckart Goodman, authors of the ineffable "Potash and Perlmutter." Many names famous in vaudeville appear in the cast of Miss Brice's company

Baron de Meyer

Jeanne Eagels, who has been George Arliss's leading woman for two years, is now a Belasco star in "Daddies," which opened the Belasco theatre this season. Bruce McRae, who has finally "come out of the kitchen", has the leading male rôle, and the delightful George Giddens is included in the cast



Maurice Goldberg



Lewis-Smith

Lynn Fontanne has the leading rôle in "Someone in the House," which is called "a polite thief play." It has a cast which includes Hassard Short, who played in "Peg o' My Heart," William B. Mack, the actor-author, John Blair, and Mona Kingsley

Laura Arnold was playing the heroine when "Maytime" completed a year's run in New York. During this time it has had four "leading ladies" and has been seen in five theatres. It has the distinction of having had the longest run of the year, and is still going strong

S E E N o n t h e S T A G E

ONE of the most valuable assets of the arts is the potency of what may be called the amateur spirit. The word "amateur" is frequently misused and, in consequence, misunderstood. Literally looked at, it signifies a "lover"; and an amateur may rightly be defined as one who works for the love of working, in contradistinction from one who works for wages. The paid professional is nearly always better trained and more experienced than the cleverest amateur; but, on the other hand, the amateur enjoys the great advantage of working for the fun of the thing and reveling in self-enjoyment. This self-enjoyment is inherently contagious and is very easily communicated, through the medium of the theatre, to a public highly sensitized by the electricity of crowd-psychology.

By far the most impressive event of the first six weeks of the new theatre season was the triumphant success of "Yip Yip Yaphank,"—a military "mess" cooked up by the boys of Camp Upton. This show was pieced together and rehearsed by the drafted men of the metropolitan district in the few and scattered hours of leisure allotted to them in the arduous schedule of their military service. On Monday night, August 19, it was offered at the Century Theatre—quite honestly "for one week only"—in the hope of raising a little money for establishing a community house at Camp Upton for the wives, mothers, and sweethearts who visit their boys at camp. Before noon of the next day, a noisy rumour was already thundering around New York that this military "mess" was a show that no lover of the theatre could possibly afford to miss. Habitual frequenters of Broadway began to pour in from the seashore and the mountains, and the Century Theatre was packed to its capacity. By special dispensation, Major-General J. Franklin Bell allowed the boys of Upton to disport themselves a second week on the stage of the Century. At the end of this second week, a pre-existent contract required them to vacate the palatial playhouse on Central Park West; but—once more with the permission of Major-General Bell—they transferred their show to the Lexington Opera House, and proceeded at once to pack the theatre day after day and week after week.

THE AMATEUR SPIRIT

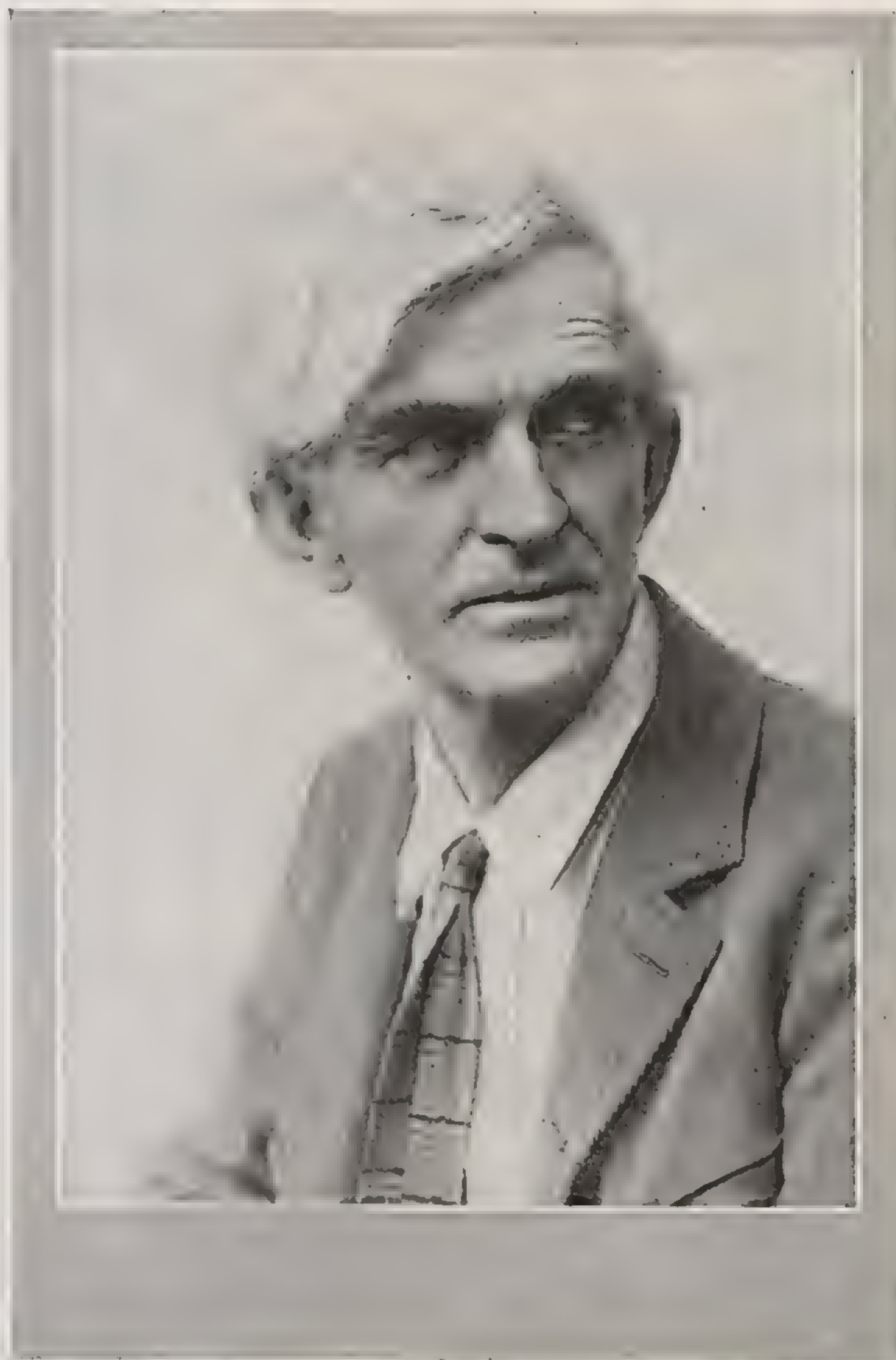
This impressive triumph must be registered to the credit of the amateur spirit. Of course, it is necessary to admit that most of the men concerned in this concoction had already served their time as professional practitioners of the theatre before they were drafted into the National Army. For instance, the words and music of the show were composed by Sergeant Irving Berlin, who had acquired a comfortable reputation on Broadway before the occasion came for donning our uniform of olive drab. But even the contribution of so experienced a professional as Sergeant Berlin was appreciated much more keenly by the public because of the electrical sense that this excellent work had been done not for money but for love.

"YIP YIP YAPHANK"

In reviewing such a piece as "Yip Yip Yaphank," it is impossible to write except in the first person. I have been going regularly to the theatre for more than twenty years; and I wish to state, emphatically, that this military "mess" is the most spirited and inspiring musical show that I have ever attended in New York, with

New York, with an Embarrassment of
New Plays Which Have the Stamp of
Established Reputation, Reserves Its Supreme Praise for an Amateur Venture

By CLAYTON HAMILTON



White

Frank Bacon in "Lightnin'" is said by the critics to have created the best character study since Joseph Jefferson's Rip Van Winkle. Beside that, he wrote the play himself, with the collaboration of Winchell Smith

the single exception of "The Land of Joy," which was produced a year ago with a wondrous company of Spanish players.

By delivering an unexpected punch, these amateurs from Camp Upton have uncovered the weakness which abides at the basis of our commercial and complacent theatre. This weakness may be formulated in the axiom that spontaneous enjoyment can not be bought for any amount of money. For years we had admired the prowess of such impresarios as Mr. Ziegfeld, Mr. Dillingham, the Messrs. Shubert, and the Messrs. Klaw and Erlanger in the staging of "big shows," and had wondered—rather vaguely—why these "big shows" left always something undefined to be desired ardently. Some element was obviously lacking, although we did not know precisely what it was. The answer to this riddle has now been given by the boys of Camp Upton. What we missed, and vaguely felt for, was the note of joy,—that contagion of enjoyment which comes only when the amateur spirit is permitted to take wings and flutter freely at its own unfettered will.

"Yip Yip Yaphank" disperses the contagion of spontaneous enjoyment from the outset to the end. Instead of disclosing a dozen or a score of hired chorus-men who were ready to deliver a pre-determined series of stage gestures for so many dollars a week, this show revealed two hundred real men—already sworn to die for France and all that the ideal of France now means in the imagination of the world—who were ready to sing and dance their hearts out for the simple purpose of raising enough money to build a hut at Upton for the comfort of the chaps to follow them. These fellows were not working for money or for fame. Every one of them was enjoying the lark of his life and singing because he really wanted to sing. And this enjoyment spread like a disease to the assembled audience.

The primary reason why the public had a good time at the performance of "Yip Yip Yaphank" was that the performers were having a good time. Yet a critical observer must admit that the production was projected and delivered with consummate art. There was not a single wasted minute in the entire calendar of the show. From the very outset to the very end, the piece moved with a precision that paid tribute to our methods of military training. If our drafted men can produce so easily, in their leisure moments, a musical show that transcends the highest efforts of the Ziegfeld "Follies," or the Shubert "Winter Garden," or the monumental undertakings of Charles Dillingham, it must clearly be a gain to extend the limit of the draft to the age of ninety or beyond.

But the noblest message delivered to the American public by the two hundred drafted men who contributed their talents to the staging of this show was the message that all is right with our National Army. "Yip Yip Yaphank" was so full of vim and vigour, verve and "pep", that it was impossible to impede imagination from forecasting a triumphal entry of these boys of ours into Berlin, and a singing parade from the Brandenburger Thor to the statue of Frederick the Great, at the eastern end of Unter den Linden. The only thing unconquerable on this earth is a sense of humour and a consequent enjoyment of the communal feeling of good fellowship. These boys of ours from Upton will die with laughter on their lips, if they are called upon to die. This ultimate gesture is a thing that the Boche will never understand. But we at home may still appreciate it and applaud it. A bunch of drafted

men who can put over a show like "Yip Yip Yaphank" can break the Hindenburg line whenever they are asked to set aside their smiles and fix their bayonets; and might it not be a merry joke if Sergeant Irving Berlin—our rag-time chieftain—should turn out to be one of the very first Americans to sing and laugh his way into the hostile city that has borrowed his name?

Some day or other, a mighty cheer may echo forth from the capital of Prussia and resound throughout the world. God grant that the syllables, when heard upon these shores, may sound "Yip Yip Yaphank"! This is the gorgeous sentiment that is communicated easily to everybody who attends the current production offered by our boys of Upton. It is a great show, finely planned and finely rendered; and America has every reason to be proud of it.

"DADDIES"

When "The Boomerang" was running in New York, David Belasco stated that the great success of the piece was derived from the fact that



Marceau

Mitzi has returned to Broadway in "Head over Heels", a combination of fun and music in which she has an acrobatic rôle

it appealed to people who were young, and figured out that the average age of the crowd that continuously packed his theatre for a solid year was twenty-two. Since then, this manager's idea of the average age of the ticket-buying public has apparently been revised in the downward direction. "Polly with a Past," for instance, was clearly aimed at an audience aged seventeen; and now at last, with "Daddies," Mr. Belasco makes a manifest appeal to an audience aged ten. Doubtless he foresaw that, since all the able-bodied and unimpeded men of America from eighteen to forty-five would soon be serving in France, it would be necessary to recruit his future audiences from the secondary schools. I can see no other reason to account for the childish bathos of such a play as "Daddies."

"Daddies," according to the testimony of the programme, was written by John L. Hobbie; but this unfamiliar name sounds rather artificial and may be suspected as a "camouflage" for some playwright not quite willing to autograph the text. If this suspicion tallies with the fact, the modesty of the author may reasonably be excused; for the text of "Daddies" is exceedingly jejune. The subject matter is traditional and hackneyed; and no indication of more than ordinary skill is revealed either in the erection of the structure or in the writing of the dialogue.

The play begins with one of those tedious scenes in which a bunch of former classmates reassemble fifteen years after their graduation from college and proceed to make night hideous by bursting into rah-rah-rahs and parading

round the room in lock-step. In actual life, men who have been out of college for a decade and a half do not behave like that. They are nearly always bored to death when duty requires them to meet their long-forgotten classmates; and nobody ever ventures to start a college yell till long after midnight, when the mourners at the solemn gathering are adequately drunk. In the theatre, however, the people in the orchestra are nearly always sober, and are required to look on at antics for which they have not been properly prepared. In the first act of "Daddies," a college banner on the wall suggests to the eye that the yelling youths upon the stage were members of the class of 1903. That excellent actor, John W. Cope, depicts the part of one of the participants in the merry lock-step. I have no desire to be personal; but I took my own B. A. in 1900, and if I am older than Mr. Cope I am willing to eat the college banner of Mr. Belasco's class of 1903.

These college men are members of a little club of woman-haters who have promised each other to remain always single, under penalty of forfeiting five thousand dollars to the treasurer of the organization as a fine for violating the agreement. With the natural alertness of youth,



Charlotte Fairchild

Andrew Lawlor satisfies all the Penrod fans when he plays the title rôle in the Tarkington play of that name, dramatized by Edward E. Rose. Herman and Verman are wonderfully played by Thos. McCann and Charles Whitfield



Townsend

(Left) Helen Shipman, one of the youngest leading women on the stage, owns to seventeen and has been continuously before the public since she was three. She has the singing and dancing lead in "He Didn't Want to Do It"

It is scarcely necessary to point out that this, also, is an exceedingly original idea. Bruce McRae adopts a girl whom he presumes to be about eight or ten years old; but when she appears at his home, in response to his well-meant requisition, she turns out to be no less than seventeen. He promptly falls in love with her; and it is scarcely necessary to announce that the resultant complications are, also, highly novel.

During the course of the last three acts of (Continued on page 108)



Abbe

De Wolf Hopper realized a long-cherished ambition when he was cast as the star with the elephants at the Hippodrome

the ten-year-old audience suspects immediately that all of these rah-rahing bachelors will succumb to matrimony before the final curtain falls. They do, indeed; but the author treats them unfairly, by decreeing that they shall endure the disadvantage of becoming fathers before they are required to accept the destiny of becoming husbands.

The meddlesome mother of Bruce McRae—an insufferable character, played very beautifully by that charming actress, Winifred Fraser—persuades each member of this blatant club of bachelors that it is his duty to do his bit by adopting a war-orphan. Mr. Cope unwillingly adopts a little girl who troubles and teases him beyond endurance; yet, when the mother of this little pest turns up in the last act to reclaim the legal custody of her offspring, we are asked to believe that Mr. Cope is willing to marry this Frenchwoman at sight in order to retain his responsibility for bringing up her child. Another member of the class of 1903—played by George Abbott—offers to undertake the charge of an orphan, and is promptly answered by the delivery of a flock of triplets.

DRESSING ON A WAR INCOME

THE "country season" is no longer a limited period of a few short weeks in the middle of the summer. It really begins, nowadays, early in June, and it lasts until after Thanksgiving, or sometimes even till Christmas. This season applies not only to those people who have country homes, but also to many others who, if they do not spend all this time in the country, at least spend their week-ends there regularly. The week-end in the country has become a universal American habit. This is true in and around all of the greater American cities, and American women, like American men, have adopted the English style of dressing in respect to their clothes for these week-ends. This fact, no doubt, has something to do with the present demand for English tweeds, chevots, and homespuns. It is when country clothes are made of such durable materials as these that they become a non-extravagance. They are not only the most practical type of clothes for the country, but they are very smart for general wear, as well. In our early forecast, we showed some tweed tailored suits which were very smart for all-day wear. Some of them were trimmed with delicate furs, such as marten and sable and these are very lovely.

FOR COUNTRY WEAR

To be really practical, however, the suit for the country should not be fur-trimmed. The country wardrobe is by no means an insignificant matter, although for the cooler climates it is a very simple one. A suit, a blouse, a pair of boots, and a comfortable hat are quite sufficient. The designs shown on these pages will serve as a guide in choosing some of these garments. Each of these models has been especially designed with a definite purpose in mind.

The Increasingly Popular Week-End in the Country Demands a Small but Specially Designed Wardrobe of Sports Clothes



In the rôle of a blouse or in the rôle of a sweater this design is equally successful

Because of the request that gasoline should be conserved and that we should walk rather than motor, at least on Sundays, the walking suit comes first in importance. In the sketch at the lower middle on this page is a suit which is described in three words,—durability, comfort, and smartness. In a soft grey and black mixture, the design is especially attractive. The skirt, although long and narrow, has ample room for an easy stride. Buttons and buttonholes fasten it in front and trim the sides of the coat. The coat length shown here is very new and is the length most favoured by Paris. The coat is worn over a waistcoat of chamois coloured velours with a deep collar that may be worn up close to the neck and with a double breasted front. As the waistcoat is separate, one may possess several bright coloured ones of different materials. Bright red or green is very attractive for country wear. A narrow tie belt holds the slim lines of the coat in at the waist and ties at one side. This type of suit, whether worn in town or in the country, is in excellent taste and is a great economy. It will be copied in excellent materials for \$100.

A SMART WALKING SUIT

An equally attractive country walking suit in olive green homespun is sketched at the upper middle on page 70. Like the first suit, it has a separate waistcoat which, in this case, is of black velvet embroidered with dark grey wool. The style is feminine and charming. On both coat and skirt there is an unusual fastening arrangement consisting of narrow tabs and smoke grey buttons which may be buttoned or left open. Those on the skirt, when left open, reveal a deep slit at either side. There are invisible side pockets in the coat, and a belt holds the slight



This "middy"-like blouse began on the most elaborate French gowns but reached its best on this velours frock for country wear



A variety of bright coloured waistcoats may take turns at going out with this practical tweed walking suit of the popular English type



One is a delightful part of a country landscape in a wrap that looks like the smartest of chemise dresses, but feels like the warmest of coats



This original walking suit has disdained English lines for the more soft and careless ones that are French and, by adoption, American



It's no wonder country week-ends are becoming a habit, for they offer an ideal opportunity to wear such suits as this one of homespun



No frock could be more patriotically practical than this smart model of durable black homespun with a becoming scarf for chilly days

fulness in place across the back. The coat fastens with one button under the collar in front, and the waistcoat, which is really a sleeveless coat of the velvet, gives the desired warmth. A tam o'shanter in olive green homespun to match completes a very effective costume. A tailored bow of black velvet directly in front is the only trimming. The suit will be made for \$110 at a little shop dealing exclusively in sports clothes for women.

Camel's hair is another fabric that is being classed with tweeds this season, and it is used extensively in dresses, as well as in tailored suits. It comes in black and in colours and is very smart. One dressmaker has used black camel's hair in a two-piece dress that very much resembles a coat-suit and that is sketched at the upper right on this page. The skirt is made with panel-like front and back with groups of fine pleats at either side, and a blouse-like jacket which slips on over the head and fastens at the front is worn over this. Bindings of beige grosgrain ribbon are used, and small smoked pearl buttons form the fastening arrangement and make a pretty trimming. The slim straight lines of both the coat and skirt are smart and becoming. For chilly days there is a scarf of the camel's hair bound in the beige grosgrain ribbon which may be worn draped about the neck. The beige coloured grosgrain ribbon, although very attractive, is not quite practical for a war-time dress, and therefore we suggest that black satin should be used in its place. This frock will be copied to order in the materials suggested for \$110.

OF VELOURS AND ANGORA

A costume that is more typical of the American idea of country clothes than of the English type is shown in the sketch at the upper left on this page. It is shown in a soft crushed raspberry shade in wool velours and is trimmed with bands of the velours run with embroidery in black silk and black angora. Nothing could be

more simple or more chic. It is a skirt and blouse, and nothing more, but the soft and rather careless lines are new and charming. There are no buttons and no visible means of fastening, for the blouse slips on over the head and is held at the waist with a narrow tie belt. A long scarf finishes the neck; it is of the material, embroidered, and may be worn as shown in the sketch or wound about the neck and tied at the back or front. Embroidered bands make the cuffs, and another band finishes the bottom of the simple skirt. This costume may be had in a number of colours, with contrasting embroidery, for \$90.

A number of gowns from the openings show a loose blouse that lies over the hips in a soft uneven line. These blouses, which are not unlike a "middy" tucked in under, usually top the most elaborate afternoon dress, and are made of embroidered brocade or chiffon or velvet. In a country costume, however, this style is shown at its best. The sketch at the lower left on page 67 shows a design with a blouse of this type in navy blue wool jersey trimmed with straight lines of dull brick coloured embroidery. The simple band outlining the neck is in the embroidery, and the opening at the front is laced with fine black silk cord. An undervest of brick coloured organdie is used to fill in this opening. The blouse rolls in under and is held in on an elastic band, and the straight slim skirt lies in fine pleats. This is an extremely smart frock and a serviceable one, as well. It will be copied to order for \$85.

A blouse that may be used as a sweater is shown in the sketch at the upper middle on page 69. It is in jade coloured duvetyn trimmed with bands of blue fox, and it slips over the head and buttons on either shoulder with large flat buttons. Long sleeves are finished with bands of the fur, and a narrow belt of the duvetyn buttons in front with ends left hanging. This sweater blouse may be copied in a number of charming materials and in various colours, with or without fur, at a reasonable price.

That even a top-coat may suggest a blouse or a chemise, this year, and still be a warm top-coat, is proved by the model at the lower right on page 69. It is of heavy tweed in a mixture of brown and green and is most effectively trimmed with heavy plaid. It fastens invisibly up the front. A deep collar of the plaid drapes about the neck, fastening at either side, and a deep band of the plaid hems the bottom of the blouse. Deep cuffs and a wide sash of the plaid complete a most unusual effect. The sash drapes about the waist in a long uneven line, and the ends are finished with a wool tassel combining the various colours. It is a coat that is warm and smart, and one that is equally suitable for motoring and for general wear. This model will be made to order for \$90.

A BECOMING SPORTS HAT

The hat in a cloth to match the costume is very smart, not in the least less expensive, as one would imagine, but very striking in effect. These materials are used in the stiff tailored shapes combined with satin or patent leather, or are made into turbans that are softly draped. In duvetyn, in grey or in beige, they are particularly lovely. Many of the new shoes have suede or cloth tops with leather buttons. They are shown in dark tan and black with tops in grey.

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, \$5.

S E E N i n t h e S H O P S



In spite of its lace and its daintiness, this blouse has no fear of laundering; \$6.49

THE average woman shopper has become more or less familiar with the difficulty which the makers and distributors of women's clothes are encountering to-day. Never before has it been so hard for women to obtain just the things that they need, and never before has it been so difficult for the shops to supply them with it. It is, however, possible for the Vogue Shopping Service to give its readers an unusual service. This department is and is not in the position

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

of the individual shopper. Like the shopper it is seeking the seasonable, appropriate, and smart women's clothes, but it has a peculiar advantage in its long continued association with the best New York shops and its familiarity with conditions under which the merchandise which they carry is made—a familiarity which includes an acquaintance with most of the big makers of women's apparel.

It is probable that very few of the readers of Vogue who see a sketch of a smart gown or wrap on one of these pages and the advantageous price affixed, have any conception of the far-reaching search and the manipulating

and manœuvring which that particular garment represents. The individual shopper who sets out to buy an article of clothing must of necessity take what she can find. She has the privilege of going from shop to shop, but having made the tour of the stores she must make her selection from what they actually offer. With the Vogue Shopping Service the matter is quite different. When looking for a suit or gown of a certain type for which it knows a need exists, Vogue has special resources which enable it to persist until it gets that particular thing.

All of the sketches shown on these pages represent excellent



The ever-useful washable blouse is at its best when it's of crêpe de Chine; \$7.49

purchases, and some of them are extraordinary bargains. The dress sketched at the lower left on page 72, for example, is an exceptional value. It is made of a good quality of black velvet, a material which will be much used as a substitute for wool this winter, because of its warmth. It has the simplicity of line which is characteristic of the best fashions of this season, and distinction is given by the black satin vest which is prolonged into an apron at the front and the black



The fringe that drips from this Georgette crêpe blouse tells how very new it is; \$8.75



A real discovery is this reasonable Georgette crêpe blouse combining two colours; \$6.90



This suit knew that it was economy to forego fur in favour of material and tailoring; \$60



It's one of those obliging velvet frocks that is charming for afternoon or for evening; \$45

satin collar and cuffs, all of which are embroidered in turquoise blue stitching. Velvet acorn buttons trim the sleeves and accentuate the tucks at the front and back of the skirt.

More formal in character is the dress sketched at the lower right on page 71. Although an afternoon gown, this model may be worn to the restaurant or theatre in the evening. Because of this, such a gown is a very wise war-time purchase. It is of navy blue velvet embroidered in dull silver, and the sleeves and side sections of the bodice are of navy blue Georgette crêpe. The wide girdle is finished with a loop and sash end at one side of the front, and these are lined with rust colour and embroidered in the silver. A simple narrow skirt preserves the slim silhouette that is so popular.

AN INNOVATION

A distinct innovation is the costume shown in the two sketches in the middle at the bottom on this page. It is a service dress which has been evolved because so many women have entered fields into which they have not heretofore ventured and where they need a special practical costume. The general effect of this garment is that of a well-cut, well-tailored, street dress of navy blue serge or navy blue tricotine combined with black satin. However, the blue serge over-dress unbuttons at the side and on the shoulders and may be slipped off, leaving a black satin blouse and knickerbockers to match. For certain types of war work it might be very advantageous and not unsuitable to remove the outer part of this dress, and for other types the knickerbockers underneath the skirt would prove a great comfort. The woman, for instance, who is called upon to take an unexpected trip by train or motor will find a dress of this kind very convenient. Particularly attractive is the fact that while it serves an unusual purpose, there is nothing extraordinary in its appearance.



Sheer daintiness expressed in terms of Philippine embroidery and batiste make this chemise and nightgown; \$2.25 each

This chemise began with nainsook and then added cream lace, three tiny rosebuds, and the becoming gathers; \$1.95

Flesh colour crêpe de Chine in the shape of a chemise is a charming background for pink ribbon and embroidered flowers and rosebuds; \$3.90. The hemstitched crêpe de Chine gown is an excellent value; \$3.95

The woman to whom the matter of price is a consideration will find it wisest to purchase a suit which is not trimmed with fur. It is far better to have a separate fur piece than to pay the price of a fur collar on a suit—for, of course, anything but a good fur is the worst possible purchase. In the suit sketched at the lower left on page 71 the value has gone entirely into the material and the tailoring. There is no trimming whatever except the buttons of dull self-coloured bone. The skirt is a straight two-piece model with small slit pockets, and the upper part of the coat is very straight and well tailored with three aprons of graduated size gathered scantily over each hip. Although the design is youthful, many women of more mature years can wear this suit to advantage. It may be had in duvet velours, in taupe, navy blue, brown, or black.

FOR WINTER WEAR

Also without fur is the wrap shown in the sketch at the lower right on this page. This garment has the comfort of coat and the chic of a cape. The garment in the sketch is made of fine wool velours coating in brown, navy blue, taupe, or green and is lined with plaid self-toned silk. It is also warmly interlined. The slip belt buttons with brown bone buttons, and the attractive back has a slight fullness falling from a gracefully rounded yoke and two double rows of overlapping small buttons at each shoulder. The high crushed collar buttons up snugly and may be worn comfortably with one's own furs.

The group of blouses shown in this issue are among the best values of the season. That Georgette crêpe has advanced materially in price is known to any one who has ventured into the shops of late, and it is most unusual to find a blouse of the type sketched on page 100, at so reasonable a price. Bisque Georgette crêpe makes the blouse, and the panel is

(Continued on page 100)



The very smartest women will wear frocks of black velvet and satin, this winter, but few will buy them so reasonably; \$34.50

One would never suspect that the frock of navy blue wool and black satin, sketched at the left, conceals the most practical of war worker's outfits, sketched at the right, under its trim tailored lines. In serge and satin, \$48.50; in tricotine and satin, \$55

The warmth of a coat and the smartness of a cape are combined in this interlined coat of velours with a new back; \$65

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

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BUFFALO, N. Y.: Flint & Kent

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HOUSTON, TEXAS: Foley Brothers Dry Goods Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

PORTLAND, ORE.: The Waist Shop, Lennon's Annex, Portland Hotel Court

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Brems Building



Frock No. T4491. The silhouette is interpreted by a tricolette frock with simulated coatee of applied embroidery. Belt and waistcoat are cut in one, and there is a long tunic



Frock No. T4482. The trim frock of velvet or duvetyn is especially favoured when it is untrimmed except for a touch of metal embroidery to emphasize its new neck-line



Frock No. T4487. A frock of wool velours or velveteen features a silhouette straightened and made more slender by the clever belting



Waist No. T4488. Skirt No. T4489. A coat-frock for two materials gains the silhouette that fashion dictates, by a becoming double tunic



Frock No. T4483. A smart service frock has a convertible collar and a detachable cape. Both cape and frock are in one pattern, priced at \$1



Frock No. T4424. The waist is cut in one with the back panel and the side tunics. The frock may be made from $3\frac{1}{2}$ yards of 54-inch serge



Frock No. T4459. The belt of this frock is cut in one with the side sections, and the front panel of waist and skirt is also in one



Frock No. T4389. The side drapery of the skirt hides a commodious pocket. The frock requires $3\frac{3}{8}$ yards of 54-inch serge or duvetyn



Frock No. T4492. The sides of the waist are cut in one with the belts and the pockets. This frock may be of duvetyn or serge



Frock No. T3965. A becoming surplice collar and side tunics cut in one piece with the belt, recommend a frock of serge



Waist No. T4291. Skirt No. T4292. This frock of tricolette requires filet collars and cuffs. Only $4\frac{1}{4}$ yards necessary

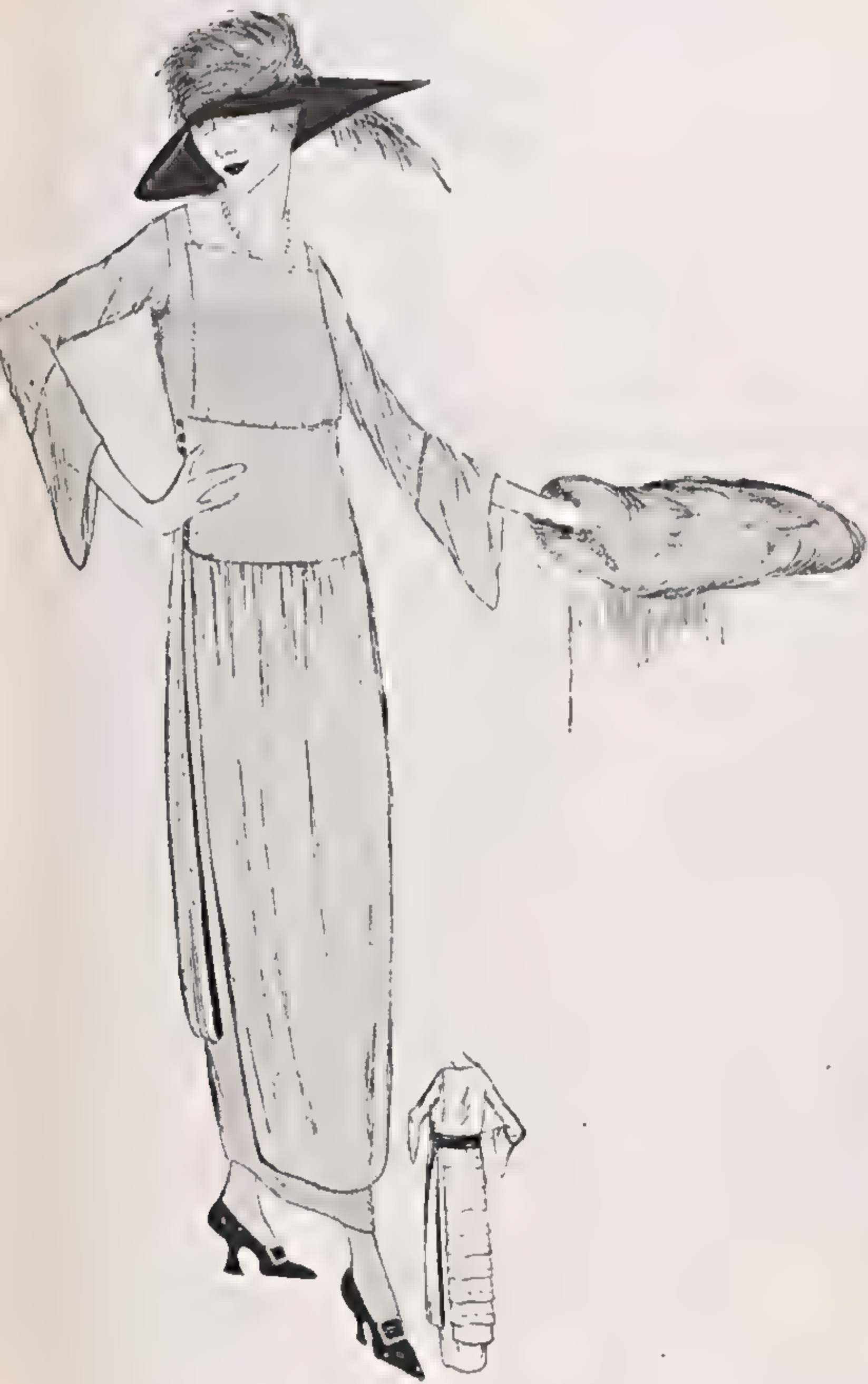
SIX FROCKS WHICH SOLVE
THE PROBLEM, NEW EACH
SEASON, OF COMBINING THE
PRETTY AND PRACTICAL



Frock No. T4394. A frock of wool velours has pockets set into its side draperies and requires $4\frac{5}{8}$ yards of 54-inch material



Waist No. T4392. Skirt No. T4393. The coat-frock of duvetyn has a smart detachable waistcoat with an underskirt of satin



Frock No. T4493. A frock of satin or velveteen uses chiffon panels at front and back to emphasize its slim lines



Frock No. T4455. A frock of wool-back satin or tricolette cuts its collar and waist in one and has long fringed panels



Frock No. T4148. The simplest frock is smart when it cuts waist front and sash in one and chooses a long back panel



Frock No. T4490. A frock of duvetyn has its side tunics cut in one with the sides of the waist and adds metal embroidery

FROCKS FOR THE TEA HOUR USE THE

NEW MATERIALS TO ADVANTAGE



Waist No. T4390. Skirt No. T4391. The waist may be made from $1\frac{3}{4}$ yards 54-inch material; the skirt, $1\frac{1}{2}$ yards wide, from $1\frac{1}{2}$ yards



Frock No. T4435. A button-in-back frock may be of velveteen with a touch of metal brocade at the bottom and on the girdle



Frock No. T4433. Long lines and graceful draperies are featured on a frock of tricolette which has a smart brocaded waistcoat



Frock No. T4426. A frock which has the back of the waist and skirt in one piece, has the surplice sections and the drapery in another



Frock No. T4427. A new, draped, one-piece sleeve, a becoming surplice line, and a two-piece skirt recommend a frock that may be made from 3 yards of 54-inch material



Frock No. T4428. Metal brocade trims a frock of duvetyn with a skirt of satin. The over-frock may be made from 3 1/4 yards of material; the underskirt takes 5/8 of a yard



Waist No. T4383. Skirt No. T4384. A frock of duvetyn or velvet may be made from 2 3/8 yards of 54-inch material and needs only a simple trimming of fringe

EIGHT SMART VERSIONS OF THE PRACTICAL DAYTIME

FROCKS FOR AUTUMN OR FOR WINTER WEAR

Frock No. T4452. The side drapery and the tunic are in one piece. Braid or metal embroidery is used to trim the tunic, the soft girdle, and the undercuffs



Frock No. T4446. A distinctive fur-trimmed coat-frock may be made of duvetyn or wool velours, with a narrow underskirt made of satin



Frock No. T4451. A frock of duvetyn or tricolette, with youthful lines, has a two-piece skirt with pockets and is trimmed with braid



Frock No. T4306. A frock of serge or tricolette is made with the fewest seams possible and needs only 3 1/4 yards of 54-inch material



Frock No. T4450. The sides of the waist are in one piece with the belt and the front of the skirt, and the pockets are very new and smart



Frock No. T4429. The waist and tunic are cut in one piece and may be of duvetyne or velvet with a one-piece satin skirt. The waist takes $2\frac{1}{2}$ yards of 54-inch material, the skirt, $1\frac{1}{4}$ yards



Frock No. T4430. Gloveskin velvet panels lend smart slimness to a frock of dull satin. For the panels, $1\frac{3}{8}$ yards 54-inch material are required; for the underfrock, $3\frac{3}{4}$ yards of 40-inch satin



Waist No. T4257. Skirt No. T4258. A frock with separate slip-on waist of chiffon and tunic skirt of satin achieves a costume effect

HERE ARE NINE WAYS IN WHICH THE SMART FROCK

APPEARS AT TEA TIME OR AN INFORMAL DINNER

Frock No. T4460. A frock of blue satin has a gracefully draped skirt and a straight side panel with medallions of silver thread



Waist No. T4453. Skirt No. T4454. The slip-on bodice and the long lines of the tunics lend charm to this velveteen frock



Frock No. T4425. One-piece front and back panels give this frock slim youthful lines from only $3\frac{3}{8}$ yards of 54-inch material



Waist No. T4457. Skirt No. T4458. A simply cut collarless model is of tricolette with a heavily braided bodice for trimming



Frock No. T4434. A frock of wool velours flaunts the approved silhouette and requires only $3\frac{5}{8}$ yards of material, 54 inches wide



Waist No. T4319. Skirt No. T4320. A button-in-back frock cuts the front of the waist and the unusual girdle in but one piece



Coat No. T4465. Skirt No. T4466. This suit has a coat with a simulated waistcoat and snug collar, and the skirt is pocketed



Coat No. T4409. Skirt No. T4410. The back panel of the coat is in one with the belt, and the turned-up sections form pockets



Coat No. T4397. Skirt No. T4398. Very smart are the waistcoat effect and back panel of this coat. The skirt has a pleated back



Coat No. T4408. The back panel and the belt are in one piece and the side sections are in another on this smart coat

SUITS AND TOP-COATS WITH THE
CORRECTLY SLENDER SILHOUETTE



Coat No. T4132. Skirt No. T4133. A suit requiring $3\frac{1}{2}$ yards of 54-inch material has revers cut in one with the coat front



Coat No. T4472. A serviceable top-coat, cut in three pieces, has a warm collar and requires $3\frac{1}{2}$ yards of 54-inch material



Cape No. T3870. The smart becoming cape and the warm detachable waistcoat are both included in one pattern, priced \$1

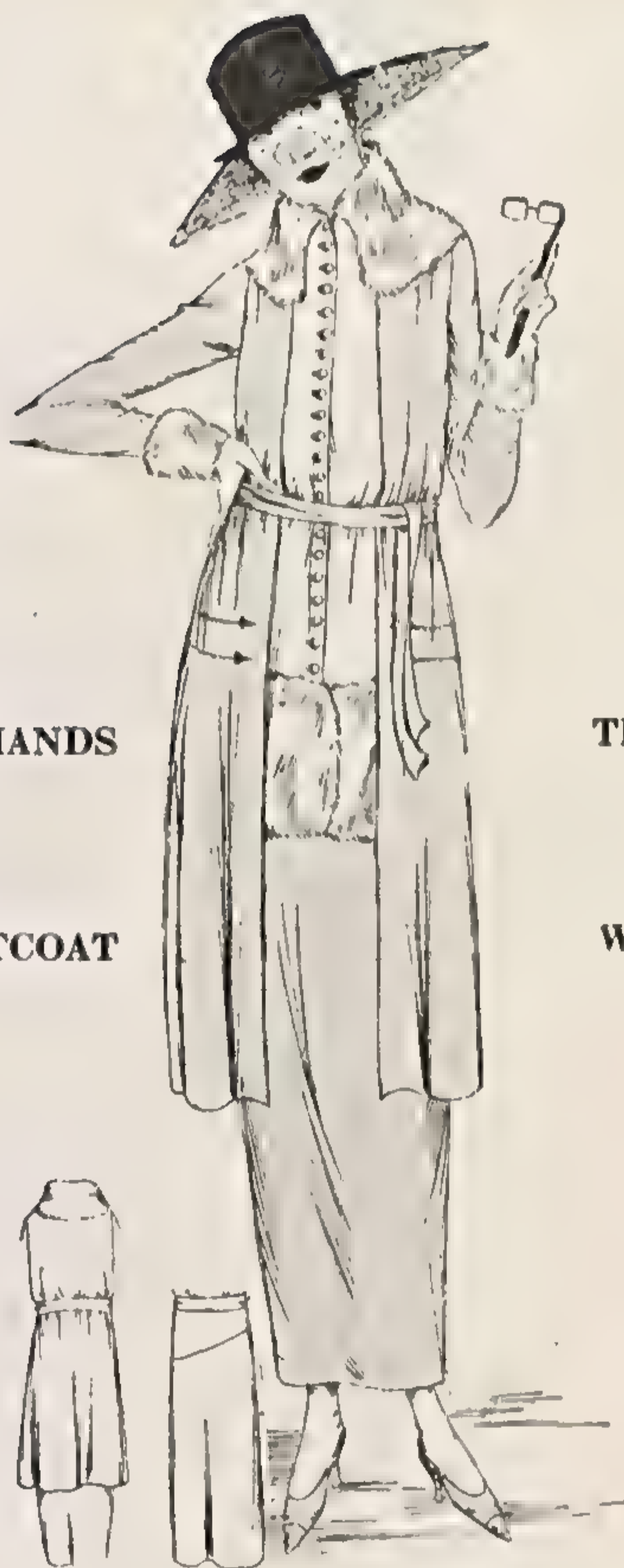


Coat No. T3941. Skirt No. T3942. Velvet or duvetyn may make this suit with a smart waistcoat and with correctly long lines



FASHION NOW DEMANDS

THE NEW WAISTCOAT



THESE SUITS COMPLY

WITH SMART ALACRITY



Coat No. T4463. Skirt No. T4464.
The waistcoat is detachable and has
a convertible collar. The skirt shows
a new belt arrangement

Coat No. T4411. Skirt No. T4412.
The waistcoat is conveniently de-
tachable, the coat doubly pocketed.
The skirt has a new hip-yoke

Coat No. T4413. Skirt No. T4414.
A detachable waistcoat with a sur-
plice line, a three-piece coat, and
becoming revers mark this suit



Coat No. T4461. Skirt No. T4462.
A suit that knows the art of sim-
plicity has a snug collar, a new
waistcoat, and a draped skirt



Coat No. T4395. Skirt No. T4396.
The coat has its front section and
peplum cut in one piece and requires
but 4 3/8 yards 54-inch material



Coat No. T4467. Skirt No. T4468.
A collar for warmth as well as
smartness and a waistcoat of fur
mark a successful model



Coat No. T4385. Skirt No. T4386.
The fronts of the cape are turned
up to form pockets, and the belt
suggests a small waistcoat



Blouse No. T4418. A distinctive slip-on blouse, cut in but two pieces, requires only $2\frac{3}{4}$ yards of material 40 inches wide



Blouse No. T4476. The surplice fronts and the girdle are cut in one piece on a becoming blouse of satin



Blouse No. T4419. The front and back panels are in one piece with the side sashes, and the neck-line may be high or low

THESE BLOUSES ACHIEVE THE MAXIMUM OF
SMARTNESS WITH THE MINIMUM OF LABOUR



Blouse No. T4417. A dainty blouse which may be hand-tucked requires but 3 yards of 36-inch material



Blouse No. T4371. Hand-smocking trims a slip-on blouse requiring but $1\frac{3}{4}$ yards of 40-inch material with $\frac{3}{4}$ of a yard for collar and cuffs



Blouse No. T4474. If but one material is used, the waistcoat and peplum are cut in one piece



Skirt No. T4478. The gathered tunic may be of Georgette crêpe on a skirt of satin. Skirt No. T4262. A skirt requiring $2\frac{3}{4}$ yards of 40-inch material



Blouse No. T4415. A blouse with a convertible collar requires $1\frac{7}{8}$ yards of 54-inch material. Blouse No. T4388. This slip-on blouse is cut in two pieces



Skirt No. T4464. A new way to arrange a belt and obtain a panel effect. Skirt No. T4462. The drapery and the belt are cut in one piece with the skirt

"For work or in training or play,
This soup makes me clever and gay—
A feast so beguiling I have to keep smiling,
And trouble just bubbles away."

Good health, good work, good courage—

They are linked together

You cannot succeed at your daily task—no matter what it is—if you are handicapped by a weak frame and undernourished nerves. You cannot bear your share of the Nation's burden unless you are well fed and well nourished. You cannot be courageous and cheerful without a good appetite and good digestion. This is right where you feel the benefit of

Campbell's Tomato Soup

It is an appetizing nourisher in itself and it so strengthens and regulates digestion that all your food gives you more nourishment—and more enjoyment, too.

We make it from choice fresh-picked tomatoes prepared and blended with other wholesome materials by the improved Campbell method. This gives you all the delightful flavor and valuable tonic qualities of the perfect ripe tomato—and even more tempting than nature made them.

The contents of each can gives you two cans of pure, rich, nourishing soup. And it is more economical for you than would be possible if made in any home kitchen.

Served as a Cream of Tomato, it is doubly nourishing and delicious. The whole family will be healthier and happier for its regular use.

Order a dozen at a time. Enjoy it often and keep in good condition.

21 kinds

12c a can



Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



To correctly dress a boy from 3 to 9 years, his outfit must include an assortment of Sailor Suits, the most practical and most becoming suit a boy can wear.

As this type of dress is of English origin, our regulation sailor suits are designed on the most approved English models and made of fine washable fabrics and English navy serges imported exclusively for the purpose.

We provide all the accessories required to complete a correct sailor suit outfit—silk handkerchief ties, hats, reefer, furnishings and footwear.

De Pinna representatives every season visit the principal cities of the country. Send your name and address and you will be informed of the next visit to your city or the city where you do your shopping.

DE PINNA

5th Avenue at 50th Street

NEW YORK



Blouse No. T4481.
The waistcoat, for warmth, may be of duvetyn, with the sleeves and collar of satin



Blouse No. T4486.
A slip-on blouse shows a buttoned waistcoat and one of the becoming narrow collars

Blouse No. T4477.
A peplum blouse has its collar cut in one piece with the fronts of the blouse and is trimmed with embroidered pockets



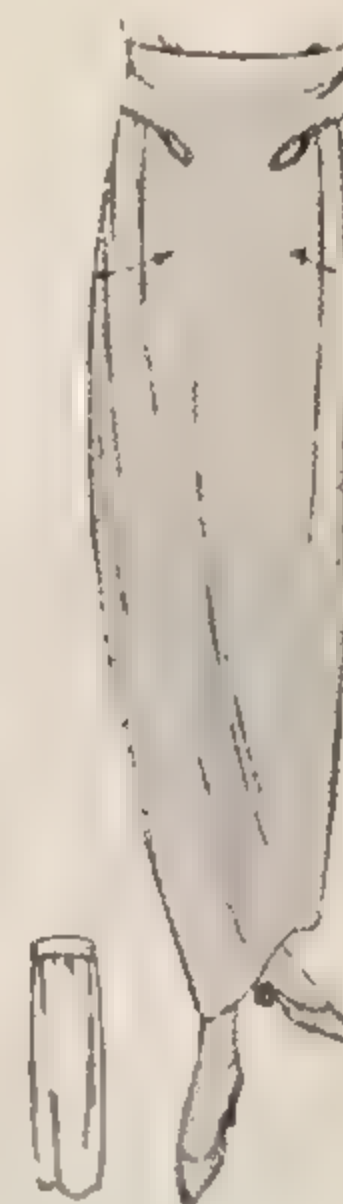
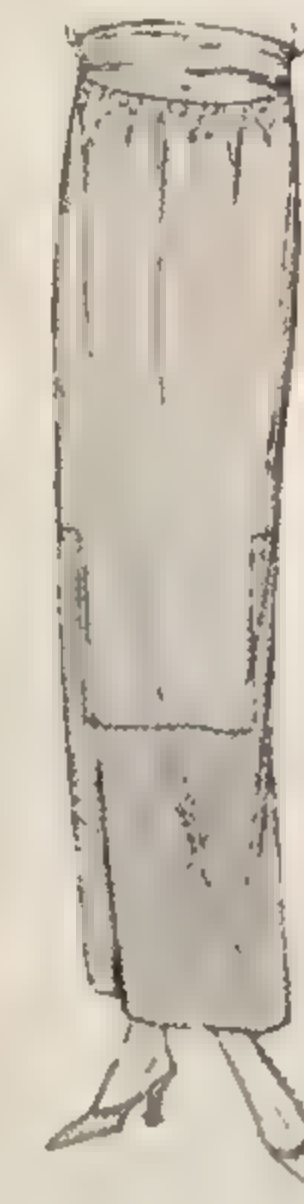
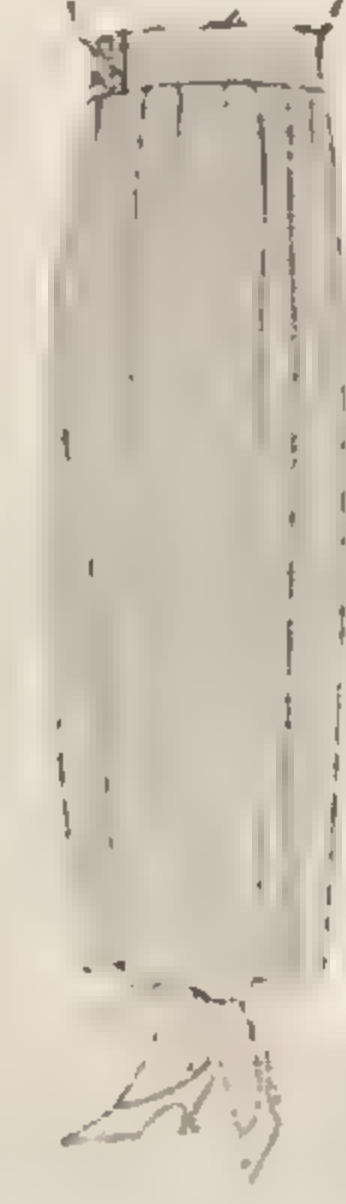
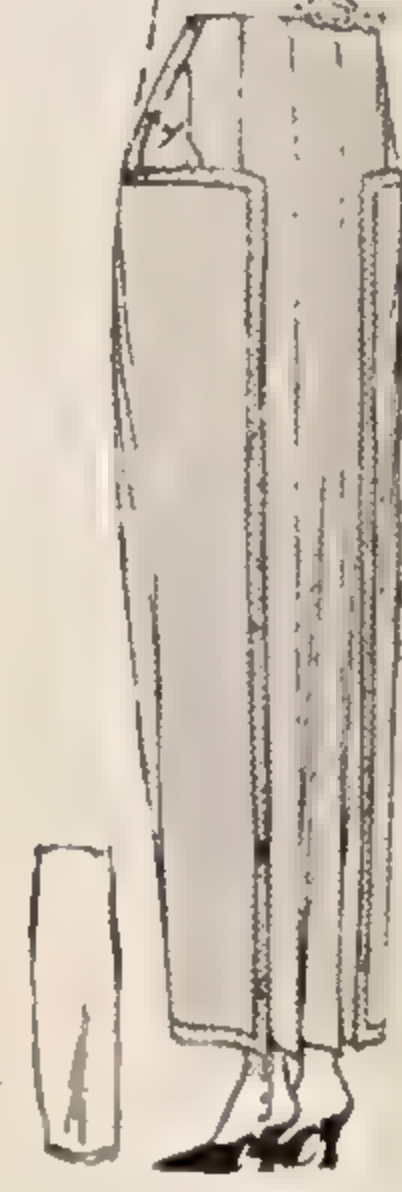
BLOUSES AND
SKIRTS THAT
GO TOGETHER



Skirt No. T4410. Takes $1\frac{3}{8}$ yards 54-inch material. Skirt No. T4396. A yoked skirt requires $1\frac{7}{8}$ yards 54-inch material



Skirt No. T4412. A yard and a half wide; takes $1\frac{3}{8}$ yards 54-inch material. Skirt No. T4398. Has plaited back panel



Skirt No. T4414. Takes $1\frac{7}{8}$ yards 54-inch material. Skirt No. T4156. Made from two lengths of 27-inch material

Skirt No. T4226. If of one material, requires 3 yards 36-inch material. Skirt No. T4466. Girdle in one with skirt



Revillon Frères
Furs

5th Avenue at 53rd St New York
Paris, 81 Rue de Rivoli London, 180 Regent St.



RUSSEK'S

CREATORS OF
UNUSUAL DESIGNS
• IN FUR

*Fashioned to meet the
requirements
of the most Fastidious
yet in harmony with the
discretion
of the more Conservative
and withal
Reasonably Priced*

FIFTH AVENUE
NEW YORK



Blouse No. T4416. Satin or velveteen may be used for the apron blouse; only 1½ yards 54-inch material are required



Blouse No. T4484. With a blouse of this type in velvet or duvetyne, a narrow satin skirt completes a smart costume

THE BLOUSE HAS
MANY NEW AND
SMART PHASES

HIGH COLLARS AND
LOW COLLARS ARE
EQUALLY CHIC



Blouse No. T4387. The collar of this blouse is cut in one straight piece. Two and a half yards of 32-inch material are required



Blouse No. T4485. The waistcoat blouse of metal brocade is one of the approved fashions that will be seen this autumn



Blouse No. T4475. A peplum blouse has the belt and front cut in one. One may have a round neck or convertible collar

"Cutex gives me a perfect manicure. I wouldn't think of going back to the barbarous cutting of the cuticle I once thought necessary"

Clara Joel



To make your cuticle smooth and firm, use Cutex

A little Cutex Nail White underneath nails makes them snowy white

See what a lasting gloss Cutex Polish gives

The harmfulness of cutting the cuticle

WHEN you cut the cuticle, you ruin the appearance of your whole nail.

It was to meet the need for a harmless cuticle remover that the formula for Cutex was prepared. Cutex completely does away with all need for cutting or trimming, and gives a smooth, shapely outline to the nail.

How to manicure with Cutex

In the Cutex package you will find an orange stick and some absorbent cotton. Wrap some of the cotton around the end of the stick, dip it into the bottle and work

around the base of the nail, gently pushing back the cuticle. Then carefully rinse the fingers in clear water, taking care to push back the softened cuticle when drying the hands.

If the skin around the base of your nail dries easily at certain seasons of the year, as that of many women does, apply a little Cutex Cuticle Comfort. This cream will help to keep your cuticle always soft and pliant.

After your first Cutex manicure, examine your nails! You will be amazed at the improvement just one application makes.

You can secure Cutex in any drug and department store. The

Cuticle Remover comes in 30c, 60c and \$1.25 bottles. Cutex Nail White is 30c. Cutex Nail Polish in cake, paste, powder, liquid or stick form is 30c. Cutex Cuticle Comfort is also 30c.

An individual manicure set for only 15 cents

Mail the coupon today with 15c and we will send you this complete Midget Manicure Set. Address Northam Warren, Dept. 310, 114 West 17th Street, New York City.

If you live in Canada send 15 cents for your set to MacLean, Benn & Nelson, Limited, Dept. 310, 489 St. Paul Street West, Montreal, and get Canadian prices.

Send 15c for this complete Cutex Manicure Set today and see the difference a Cutex manicure makes!

MAIL THIS COUPON WITH 15c TODAY

NORTHAM WARREN

Dept. 310, 114 West 17th Street, N. Y. C.

Name

Street.....

City..... State.....



McCutcheon's

New Autumn and Winter Models for Women and Misses



Afternoon Frock (illustrated) of Georgette, in Black, Navy, and Taupe \$38.50

Dinner Gown of Dotted Silk Net in Navy or Black \$37.50

Daytime Frock of Satin Charmeuse in Black, Navy, Taupe, Plum, and Brown \$39.50

Frock in combination of Satin and Velveteen in Black, Brown, Navy, Wine, and Taupe \$34.50

Suit of Broadcloth, in a dressy model, Seal collar, or a plain Tailored model of Silvertone Velour, Brown, Navy, Green, Plum, and Taupe \$56.50

Utility Suits of Wool Jersey in 2 models, plain or Heather mixtures \$37.50 and 44.50

Top Coats of English mixtures and Silvertone in 2 distinctive models \$45.00 and 49.50

Coat of Black Silk Velour, Black Opossum collar and cuffs \$67.50

Tailored Serge Dresses in 3 models in Navy and Black \$16.95 to 29.75

Wool Jersey Walking Frocks in street colors, \$29.75 and 39.75

Skirts of Wool Plaid and Jersey, in plain Tailored and Plaited models \$18.00 and 21.00

Blouse, Georgette, elaborately Embroidered and lined; Colors: Navy, Black, Copen, Taupe, Wisteria \$10.75

Blouse of Flesh and White Georgette Crepe \$6.75

Blouse of Crepe de Chine, Regimental Striped Silk and Striped Flannel \$5.75

Tailored Velour Hats and semi-dressy Hats from \$12.50 to 23.75

Any of the garments described above may be ordered with complete satisfaction through our Mail Order Service.

A copy of our new Fall and Winter Catalogue will be mailed gladly on request.

James McCutcheon & Co.

Fifth Avenue 34th and 33d Sts.

New York

Third Floor



Reg. Trade Mark



Frock No. T4381. Sizes, 14 to 20 years. The smart surplice fronts of the waist are cut in one piece with the belt



Waist No. T4404. Skirt No. T4405. Sizes, 14 to 20 years. A becoming frock requiring but 3 yards of 40-inch material

FOUR CORRECT FROCKS FOR THOSE CAREFREE

YEARS BETWEEN FOURTEEN AND TWENTY



Frock No. T4400. Sizes, 14 to 20 years. A quaint frock of taffeta may be made from 3 yards of 40-inch material



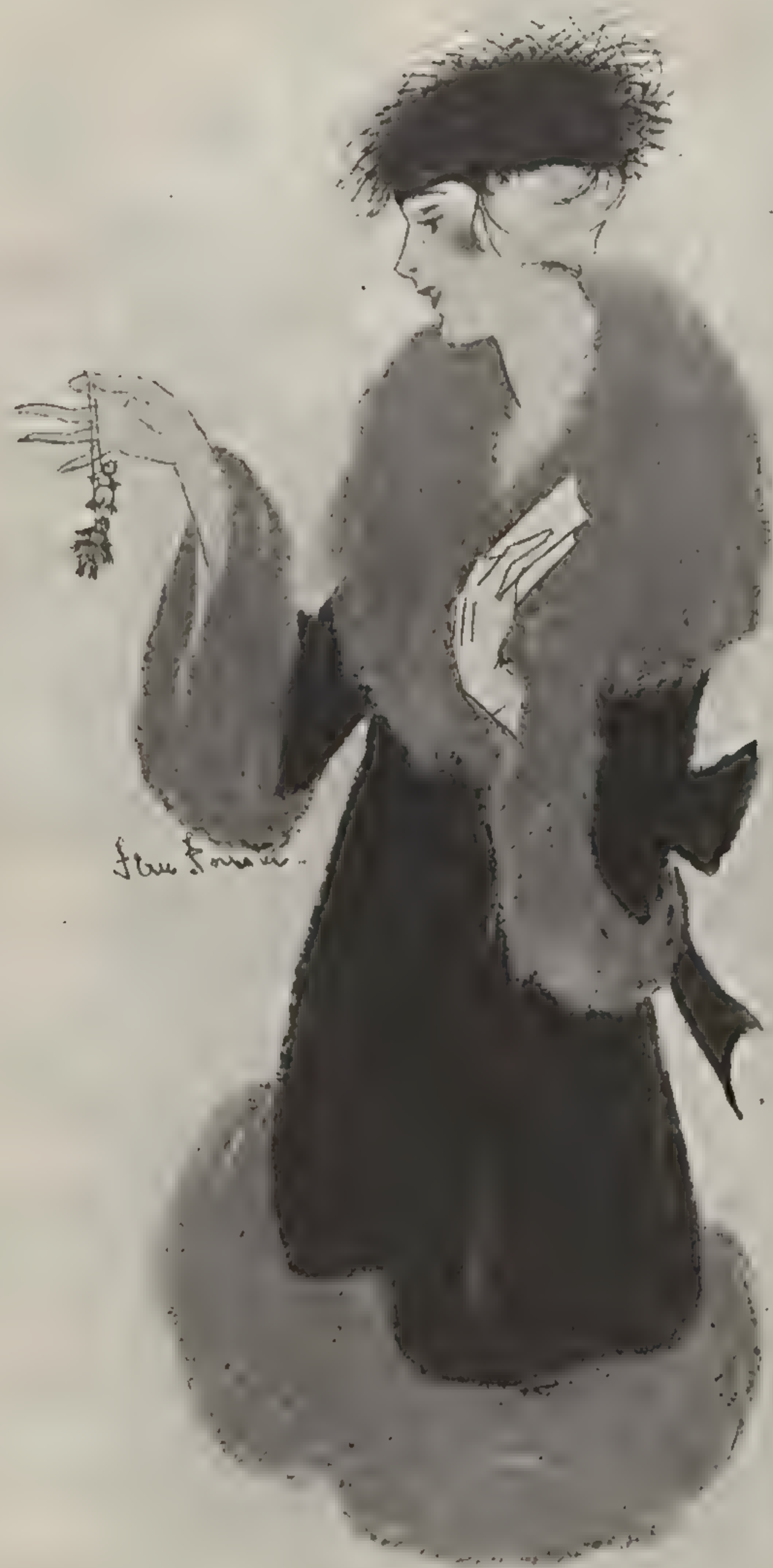
Frock No. T4401. Sizes, 16 to 20 years. The side sections of the front are cut in one piece with the pockets and belt

Molten energy poured into the mold of distinction. The 8-Cylinder Motor with 80 less parts meets the stern demands of the times easily, economically. The Anniversary Apperson 8 is vigorous in appearance—and performance.

APPERSON BROTHERS AUTOMOBILE CO.
KOKOMO, INDIANA



APPERSON 8



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GOODMAN**

616 FIFTH AVENUE
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NEW YORK

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PRESENT

Paris Fashions

*to which are continually
added models originated by
this house embodying the
distinction and refinement so
much sought in exclusive
clothes.*

GOWNS • SUITS • WRAPS
COATS • FURS



*Frock No. T4380. Sizes, 14 to 20
years. This surplice frock may be
of chiffon or crêpe de Chine*



*Waist No. T4377. Skirt No. T4378.
Sizes, 14 to 20 years. With a blouse
of Georgette, the skirt is satin*

THESE FROCKS ARE AMONG THE PLEASANT THINGS

THAT HAPPEN IN ONE'S 'TEENS, IF ONE IS LUCKY



*Waist No. T4402. Skirt No. T4403.
Sizes, 14 to 20 years. The waist and
long tunic are cut in one piece*



*Frock No. T4379. This frock may
be made from 3 yards of serge with
vest, collar, and cuffs of organdie*

*The panel back is
pleated for Mrs. Castle's
new frock*

BECAUSE of the *moyen age* suggestion in its long unbroken lines, Mrs. Castle calls her new dance frock "Cresside." With a separate and pleated panel in the back, Mrs. Castle adds no trimming to the rich loveliness of this soft and gleaming grey Corticelli Satin Patria, save some little bows of itself on the straight basque-like corsage and a deep collar of squirrel.

Mrs. Castle chose Corticelli Satin Patria for this gown, knowing it was the most practical substitute for wool. With rich lustre and in every exquisite shade the Corticelli Silks are suitable for every occasion.

Ask to see also Corticelli "Gilt Edge" Poplin which is being worn so much in place of serge for practical frocks; Corticelli Taffetas in lightest "Thistledown" weave and the heavier "Service" quality; and Corticelli "Satin Militaire", a lighter weight than the "Patria".

If your store cannot show you a wide variety of the newest Corticelli Dress Silks, please write us.

New Booklet showing several of Mrs. Castle's newest gowns in full colors and describing all the Corticelli Dress Silks mailed on request.

"Cresside"

Patterns for the above especially cut by Vogue from Mrs. Castle's own design. Sizes: 34 to 40 bust. Price \$1.00. Address Corticelli Silk Mills, 32 Nontuck Street, Florence, Mass.



Corticelli Satins come in the loveliest and newest of shades for day and evening wear. The wonderful textures and wearing qualities make every Corticelli dress a delight and an investment. If your store has not a complete exhibition of the newest colors and favorite weaves for fall, please write us. Corticelli Silk Mills, 32 Nontuck Street, Florence, Mass.



CORTICELLI DRESS SILKS



CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women.

Exhibitions of our Footwear are now being held at all the larger cities.



Three dainty toilet accessories are this perfume lamp of Wedgwood, \$15, a powder box of the same ware, \$4, and a flask to match holding a delicious perfume, \$10

ON HER DRESSING-TABLE

WHILE the general public is talking about conservation, condensation, preservation, and the various other methods by which the economic situation is to be dealt with intelligently at this time, the clever woman is already applying these theories practically in all the details of her wardrobe, and particularly in her toilet articles. And special consideration must be given to these matters by the woman who travels in war time.

As condensation is an important factor in traveling, the smart woman, aided by her beauty specialist, uses a powder of such a quality that only a small amount is needed. Her perfumes are so concentrated that a few drops will suffice to give her belongings that delicate fragrance that is so delightful. Added to these, a jar of cream and a lotion will often constitute the entire outfit of the most fastidious person. One specialist has solved two problems by making her remedies of such a type that while space is economized, excellent results are obtained. These preparations are particularly successful in preserving the complexion. A charming little Wedgwood box is used for the powder, and a quaint flask of the same ware holds the perfume.

SOME EXCELLENT TOILET PREPARATIONS

This particular specialist considers that many skins are injured by the use of water, especially in as changeable a climate as this, and therefore advocates the use of a cleansing cream that is very pure and soothing and that will not promote the growth of hair. This may be bought in an ordinary jar for \$1, or in an attractive bit of Wedgwood, to match the powder box, for \$4. The powder, of which a very small amount is needed, also costs \$4.

Before the dusting of powder it is well to use a lotion that is especially prepared to follow the cream and that takes the place of water. This lotion contains ingredients that have an extraordinary effect, for not only is it said to prevent wrinkles, but it is also considered most successful in driving them away. So marvellous is it, in fact, that it has made

this specialist famous. This refreshing liquid may be bought for \$3.50, \$5, or \$10 a bottle, according to the size.

A DELICIOUS PERFUME

A Wedgwood flask contains the essence to harmonize with the powder. It is an exceptionally fragrant odour and has been popular in London, as well as in Paris. This yellow flask, with its design of black butterflies to match the Wedgwood powder box, may be bought filled with the perfume for \$10.

Whether in one's own boudoir or while traveling, a little perfume lamp in the same porcelain and arranged with an electric wire, to be attached anywhere, is another dainty accessory. The light shines through the porcelain, and the heat of the bulb diffuses a few drops of essence throughout the room. This exquisite little lamp may be bought for \$15.

The necessity of limiting baggage prohibits the carrying of household goods which help to convert even the hotel suite into an apartment with a distinction that belongs to the smart woman. Heretofore many women have carried enough to make even the cabins on ship-board somewhat homelike. Now, however, a few lace covers and the actual toilet articles must serve to make one "at home" anywhere.

A pretty conceit evolved for the dainty woman who naturally objects to any of her possessions touching any part of the tables or drawers in public places is in the form of a series of embroidered pillow-cases of various sizes, with very thin silk sachet pads inside, to be spread in drawers and on the dressing-table and folded when the journey is resumed. Large cases made to double in two and fastened with snappers to contain gloves, veils, and lingerie, make a compact and dainty way of transporting one's belongings without danger of soiling them.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.



For the patriotic shopper who carries her own bundles are these decorative bags from "over there"; \$25 each

From Fashion's Pages



THE NEW CHENEY SILKS are ideally adapted to the Fall dresses, coats and capes.

RUBAYA, the all-silk cloth in a serge weave, looks exactly like fine French serge, but has all the delightful draping qualities of silk.

SATIN BARRE, another new creation, has the high lustre of famous Cheney satin relieved by a twilled thread, which makes it altogether charming.

These and other new Cheney Silks are now being displayed at the shops of the better sort.

CHENEY BROTHERS
NEW YORK



Some style suggestions for the incoming Season in the new

CHENEY SILKS

S O C I E T Y

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GOWNS

HATS

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COSTUMESSPORTS
CLOTHES

FURS

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15 EAST 52ND STREET
NEW YORK
214 BELLEVUE AVENUE
NEWPORT

Births

NEW YORK

Eagle.—On September 5, to Mr. and Mrs. J. Frederick Eagle, a daughter.

Schenck.—On August 20, to Mr. and Mrs. Frederic Schenck, a daughter.

Wilson.—On August 27, to Captain and Mrs. Henry R. Wilson, junior, a son, Henry R. Wilson, third.

ATLANTA

Block.—On August 16, to Doctor and Mrs. Bates Block, a son.

PHILADELPHIA

Coates.—On August 28, to Lieutenant and Mrs. Edward Osborne Coates, U.S.A., a son, Edward Osborne Coates, junior.

PITTSBURGH

Knox.—In August, to Mr. and Mrs. Philander C. Knox, junior, a son.

Deaths

NEW YORK

Dougherty.—On September 7, J. Hampden Dougherty.

Edgar.—On August 27, Newbold Edgar.

Graves.—On August 26, Elizabeth Hart Graves, wife of Harmon S. Graves.

Leverich.—On August 27, Frances Floyd Jones Leverich, wife of Charles Duncan Leverich.

Sanger.—In August, in France, Captain Ralph Sanger, Air Service, U.S.A.

Sprague.—On September 4, Irvin Auchincloss Sprague.

Vibbert.—On August 27, the Reverend Doctor William H. Vibbert.

Walker.—On August 27, Joseph Walker.

WASHINGTON

Cameron.—On August 30, James Donald Cameron, United States Senator from Pennsylvania.

James.—On August 28, Ollie M. James, United States Senator from Kentucky.

Engagements

NEW YORK

Camp-Fletcher.—Miss E. Dorothea Camp, daughter of Mr. John McKesson Camp, to Mr. Andrew Fletcher, junior, son of Mr. Andrew Fletcher.

Chamberlin-Coster.—Miss Josephine Chamberlin, daughter of Mrs. George F. Chamberlin, to Mr. Gerard H. Coster, Flying Corps, U.S.N.R.F., son of Mr. Edward Livingston Coster.

Clark-Taber.—Miss Katharine Clark, daughter of Mr. Charles Martin Clark, to Mr. John Starr Taber, Royal Air Force, son of Mr. Francis M. Taber.

Davis-Parker.—Miss Helen Arthur Davis, daughter of Mr. Henry B. Davis, to Mr. Bowen Parker, son of Mrs. William Torrey Parker.

La Vie-Heilner.—Miss Mary La Vie, daughter of Mr. George A. La Vie, to Mr. Van Campen Heilner, son of Mr. Samuel Heilner.

Montague-Jimenis.—Miss Emily Triplett Montague, daughter of Mr. Meredith F. Montague, to Midshipman Oswald Jimenis, U.S.N., son of Mr. J. Oswald Jimenis.

Parker-Redway.—Miss Edith W. Parker, daughter of Mr. Chauncey Goodrich Parker, to Lieutenant Albert J. Redway, junior, 807th Infantry, U.S.A., son of Mr. Albert J. Redway.

Smith-MacDuffie.—Miss Isabel C. Smith, daughter of Mr. Harry W. Smith, to Mr. Francis M. MacDuffie, 101st Field Artillery, U.S.A., son of Mr. Rufus Leighton MacDuffie.

Sondern-Chaplin.—Miss Elsa M. Sondern, daughter of Dr. Frederic E. Sondern, to Lieutenant Henry D. Chaplin, Engineers Corps, U. S. A.

Stewart-Hyde.—Miss Eva Cochran Stewart, daughter of Mr. Percy Hamilton Stewart, to Mr. Henry Godfrey Hyde, U.S. Marine Corps, son of Mr. Charles L. Hyde.

BOSTON

Haydock-Hackett.—Miss Louisa L. Haydock, daughter of Mr. Robert R. Haydock, to Lieutenant William H. Y. Hackett, 90th Aero Squadron, A.E.F., son of Mr. Frank W. Hackett.

Lee-Jackson.—Miss Isabella D. Lee, daughter of Mr. Francis W. Lee, to Mr. Henry Jackson, son of Dr. Henry Jackson.

Lincoln-Alexander.—Miss Claudia Lincoln, daughter of Mr. James G. Lincoln, to Lieutenant Emmons Alexander, Air Service, U.S.A., son of Mr. J. B. Alexander.

Paine-Storer.—Miss Dorothy Paine, daughter of Mr. Robert Treat Paine, to Captain Robert Treat Paine Storer, U.S.A., son of Mr. John H. Storer.

PHILADELPHIA

Register-Redmond.—Miss Katherine E. Register, daughter of Mr. Albert L. Register, to Mr. Geraldyn L. Redmond, Flying Corps, U.S.N.R.F., son of Mr. Geraldyn Redmond.

SAN FRANCISCO

Burnham-Brewer.—Miss Eleanor Burnham, daughter of Dr. Clark J. Burnham, to Lieutenant Wheaton Hale Brewer, son of the Reverend William Augustus Brewer.

Weddings

NEW YORK

Lawrence-Bond.—On August 31, in the chantry of Grace Church, Mr. John Jacob Lawrence, Field Director of the American Red Cross, and Miss Edith M. Bond, daughter of Mrs. William E. Bond.

Webb-Quinn.—On September 7, at the home of the bride's parents, Second Lieutenant Curtis C. Webb, Air Service, U.S.A., son of Mr. Louis Webb, and Miss Elsinore Marguerite Quinn, daughter of Mr. Martin J. Quinn.

BALTIMORE

Austin-Gans.—On August 26, at the home of the bride's parents, Captain James Madison Austin, U.S.A., son of Mr. Thomas A. Austin, and Miss Elizabeth V. Gans, daughter of Mrs. Edgar H. Gans.

PHILADELPHIA

Halsey-Montgomery.—On August 31, in Saint Martin's Church, Radnor, Pennsylvania, Miss Mary Scott Montgomery, daughter of Mr. William W. Montgomery, to Mr. Edward Biddle Halsey.

PROVIDENCE

Williams-Peck.—On September 10, in Saint John's Church, Barrington, Rhode Island, Ensign Weir Williams, U.S. Naval Auxiliary Reserve, son of Mr. Carl S. Williams, and Miss Helen Burlingame Peck, daughter of Mr. Frederick Stanhope Peck.

WASHINGTON

Hillyer-de Goll.—On September 5, at Pensacola, Florida, Ensign Douglas Hillyer, son of Mrs. A. P. Hillyer, and Miss Imogene de Goll, daughter of Mr. Clarence Addison de Goll.

Wolcott-Denys.—On June 7, Lieutenant Stanley H. Wolcott, Ordnance Corps, U.S.A., and Miss Margaret V. N. Denys, daughter of the Reverend Doctor F. Ward Denys.



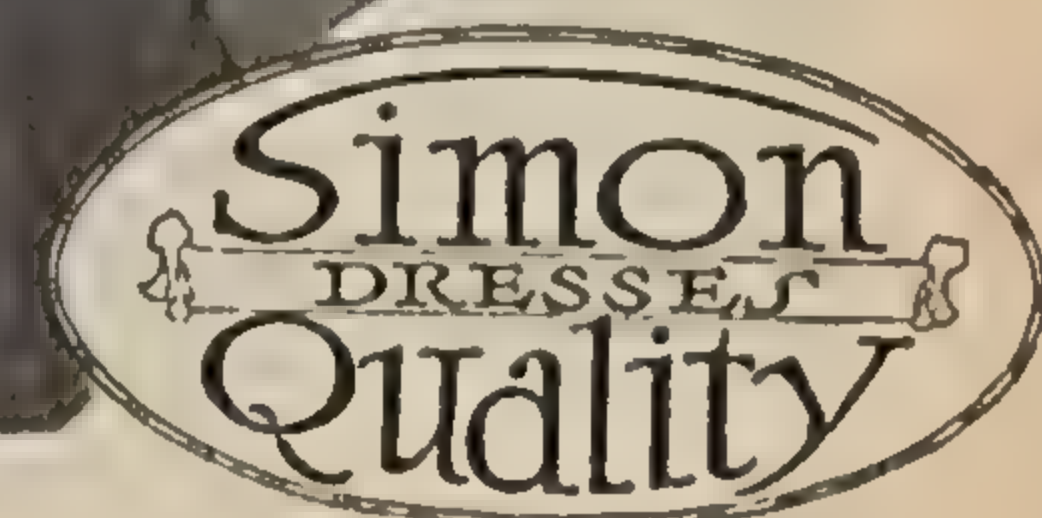
Simon Quality Dresses



BETWEEN the fascinating lines of these three charming afternoon frocks one may read very clearly the indication of the coming winter mode. They literally forecast fashion's future! You will undoubtedly find them—and others just as smart—at your favorite store. If, perchance, you do not, by all means let us know at once, and we will take the matter speedily in hand. In buying dresses, always let the Simon Quality label be your guide. *New Fall Catalog sent post haste at your request.*

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"Dressmakers to the American Woman"

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5718—(Left.) You will embrace every opportunity to appear in this charming afternoon frock. Never were serge and satin so happily combined. Back panel and bodice are worked in all-over black silk embroidery. Sizes, 16-40—in navy, brown and black. Price, \$39.75

5721—(Center.) A dress that every woman will simply long to possess. Jet buttons and a collar of soft Australian Opossum serve as foils to the depth of the velvet. Tunic and waist are bound with silk braid. Sizes, 16-42—in navy and black only. Price, \$38.75

3189—(Right.) Distinctive indeed is this street or restaurant gown with its velvet bodice and collar of Australian Opossum. The bodice trails into a sash at the back with two Opossum fur drops on the ends. Three velvet bands of graduated width on the satin skirt. Sizes, 16-38—in navy and black. Price, \$35.00

"America's Leading Furriers"

PARIS AND NEW YORK Join Issues in These FUR FASHIONS

AT a most opportune time, when it is both economical and patriotic to wear furs instead of woollen wraps, Paris demonstrates anew that she is America's great fur ally.

Our exhibition of new Fall and Winter Furs, at the Jaeckel Building, in West Thirty-second Street, shows in the largest assortment of models we have ever imported, the efficient collaboration of our own representative with the Persian creators:



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Cheruit Bernard Doucet
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The combination of the expert fur knowledge of this house and the inspiration of these masters of style has produced the richest and most graceful fur garments possible to make.

Fur prices have not increased in proportion to the increase in other wearing apparel.

Yet the cost of manufacture will increase materially, and early selections are advised.



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Our Only Address



FOR THE HOSTESS

THE United States Food Administration paid a great compliment to the patriotism and cleverness of the American housewife when it decreed that there was to be no card-rationing of sugar for the individual households of the country. "While in law," reads their announcement, "the same rule (as that applied to retailers) might be applied to householders, the Food Administration proposes to rest upon the honour and co-operation of the householders not to hold more than a thirty-day supply on the basis of two pounds for each person in the household." When we are put upon our honour like this, the obligation increases tenfold, so that we determine at once to keep to the allotment of two pounds a month as faithfully as if we had taken a conventual vow. After all, with a little adjustment and self-denial, such as we have made triumphantly in the wheat-saving campaign, this curtailment of the sugar allowance need be no hardship. We have always used more sugar than any other nation, so that the sudden radical reduction means a big sacrifice to us; but, difficult or easy, it has to be done, and we might as well make a virtue of necessity and learn how to accomplish it with a minimum of inconvenience. Most of us will be called upon to make much greater sacrifices than that of our customary portion of sugar. It may seem like "dodging" an opportunity for heroism to suggest easy ways of overcoming the sugar difficulty; but it is a truism that the little teasing sacrifices which have to be made every day and day after day are often more difficult to face than the one big one which entitles us to the consideration and the honour of a heroine.

THE CANDY QUESTION

It will probably be acknowledged that though we may cheerfully put less sugar in our coffee, eat fresh fruit instead of sugar-using pies and puddings, dispense with frosting on our cakes, and make experiments with substitutes in our cooking, the real rub comes when we are asked to go without candy. The sweet tooth of the country demanded satisfaction, last year, with candy enough to supply France or England with sugar for twelve whole months. The money spent for candy, last year, in the United States alone, would have fed Belgium for twenty-four months. These figures are startling, but they are vouched for by the Food Administration itself. The pangs of a real "candy hunger" seem particularly hard for Americans to bear; countless letters from the boys at the front testify to this. Yet if we satisfy our hunger, they will have to go candyless—for there is not enough to go around. The strong-minded will banish candy from their horizon and learn to pass a window full of caramels without a pang. But

there are bound to be backsliders, and for them there is a ray of hope from Vermont, long celebrated as the home of the sugar-maple.

There were two girls in Vermont who believed that maple sugar was the most delicious product of nature and that the whole world should know it. They owned a farm with a big roomy farmhouse, set in a grove of maple and butternut trees. There were also grazing fields included in their property, and a herd of Jersey cows. Given maple sugar, cream, and butternuts, all the ingredients of the very best candy are there. One of the girls had studied Home Economics in college; the other was an expert candy maker. Their product, after three years of experiment, had the success it deserves. It is really delicious, and it uses no sugar except the natural sugar obtained from the maple tree. It is packed the day it is made, in attractive cream coloured boxes printed in brown and tied with brown ribbons. The variety is surprising and includes maple hearts at \$1, maple wafers at \$1, a maple assortment giving samples of several kinds at \$1.25, maple chocolates and bonbons at \$1.25, maple pecan and walnut pralines at \$1.25, maple caramels at \$1, and several other varieties. Maple sugar cakes come four in a box for 30 cents, eight in a box for 60 cents, twelve in a box for 85 cents, and twenty-four in a box for \$1.70. These cakes furnish the purest sweet that children may be given. A specialty of the house is Maple Grove Cream which is used as an icing for cakes and a filling for sandwiches. It comes in six-ounce jars for 25 cents, in pints for 90 cents, and in quarts for \$1.60. Not one bit of cane or beet sugar goes into the making of any of these sweets.

For those who like the maple flavour the following recipes will give a sweet dessert and a sauce, guiltless of cane or beet sugar.

MAPLE TOAST

Beat the egg yolks of two eggs slightly, and add half a cup of maple syrup, one cup of milk, and a pinch of salt. Dip slices of bread, carefully trimmed into an attractive shape, into the mixture, and then brown them in a small amount of hot butter or margarine in a frying pan. Serve with or without a maple sauce.

MAPLE SAUCE

Put one cup of maple syrup to heat in a double boiler and let it come to the simmering point. Rub together one teaspoonful of corn-starch and two tablespoonfuls of butter or margarine and add them to the hot syrup. Cook for five minutes, stirring constantly. This sauce is good on plain ice cream, on corn-starch pudding, junket, baked custard, or boiled rice. It is an excellent sugar substitute.



Unsnap it!

The quick "give" and release of the Wilsnap spring completes a Wilsnap day's work of faithful fastening.

For Wilsnaps always will snap and unsnap—properly, too!

Put dependable, rust-proof Wilsnaps on guard on daintiest lace—on heavy cloth.

Yes! There are Wilsnap sizes for every fabric. Have a supply on hand.

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Will Snap*

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REG. U.S. PAT. OFF.
Fashion's Fastener



*Look for this card
—orange colored—
10c everywhere*



REDFERN



CREATION IN BROADTAIL
AND VELOUR

Autumn Exhibit
of
Gowns, Suits, Millinery
and
Exclusive Furs
3 East 48th Street
New York



Mrs. Peter Cooper Bryce wore this delightful restaurant gown of black taffeta which has long sleeves, a deep cape-like collar, and a skirt with a bit of drapery about it

NEW YORK PREPARES FOR WINTER

(Continued from page 57)

ning was reached when Roshanara, a brilliant figure in yellow and orange and blue, danced against the sea and sky with a great orange coloured moon behind her, so close that her white arms seemed to touch it as she raised them.

About town there is the usual dining, a little dancing, and many new plays. The evening clothes which one sees so far are not particularly interesting, but it seems safe to predict, from them and from what one sees at the dressmakers, that the sleeved gown will be the prevailing type for the coming season. No doubt the woman whose wardrobe includes a number of evening dresses will find use for one or more formal decolleté gowns, but the woman with a restricted number will wisely confine her purchases to those of the less formal character. Mrs. Leonard Thomas wore a very interesting gown recently at an informal dinner. Over a skirt of cream white chiffon was a deep corselet-like blouse of dull silver lace, with long close sleeves and a simple flat finish about the neck. Her little ruffled cape of rose coloured taffeta was both quaint and becoming. Mrs. Peter Cooper Bryce is wearing a delightful restaurant gown of black taffeta with a skirt with a bit of puffed drapery about it. The long sleeves are gathered into a close cuff, and a deep cape-like collar of point-lace extends almost to the waist and is caught about the neck with a little black ribbon ending in a bow in front.

Black is being worn to a considerable extent by women who are not in mourning, and there is no denying its effectiveness and the fact that it is becoming in the majority of cases. Mrs. Lydig Hoyt,

for instance, looks exceedingly well in a straight dress of black taffeta with an all-over design done very lightly in cream coloured thread. There is a transparent band at the bottom of the skirt, and with this frock she wears grey suède buckled slippers of the Colonial type. Her large irregularly shaped hat is of crushed black taffeta with no ornamentation whatever.

One begins to see a number of veils in the new warm tan shade which has been brought out this autumn and which is one of the most becoming colours that has been used for veils. It gives a lovely effect to the skin, especially in the case of a brown-haired woman. Dark veils, however, are still in evidence, and a very smart one seen recently at the Ritz is sketched on page 57. The design on each side vaguely suggested the Persian palm leaf, but the veil was plain over the face. Worn with a close black hat and one of the new gowns having no white about the neck, it was exceedingly smart. It is to be noted that the harshness of these collarless gowns is often relieved by a string of pearls which give the redeeming touch of white.

One of the smartest types of clothes that one sees at present are those evidently designed for the onlooker at outdoor sports on the order of the costume in the lower middle on page 57. This suit is in two shades of grey flannel with a skirt of the lighter colour tucked to a point well above the knees and a long tailed coat in the darker shade. A flat hat of taupe ostrich feathers and a taupe fox muff complete the costume. This interesting costume was seen one afternoon at the Piping Rock Club.

RULES FOR ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

- (1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.
- (2) Answers to questions of limited

length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

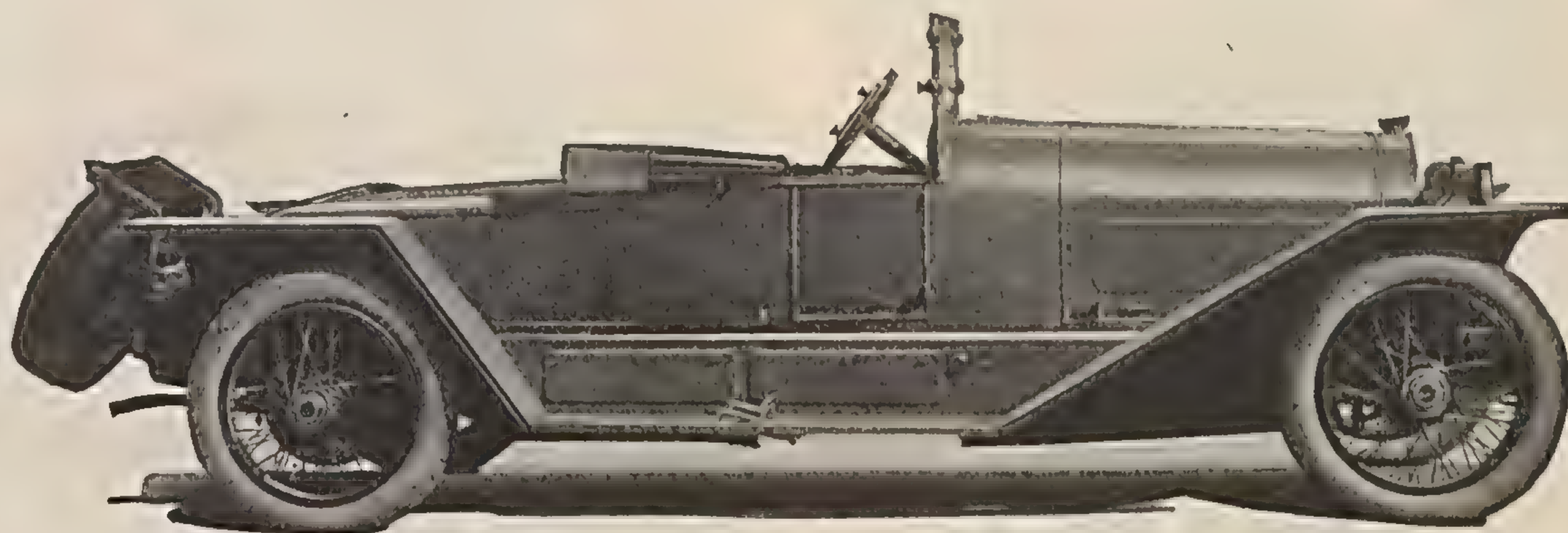
(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.



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Chauffeurs' Outfits Special at \$75



*Suit, Overcoat
and Cap to
match*

With good fabrics scarcer than ever, there is now but one Royal road to economy in Motor Apparel, and that is, **QUALITY**. In this Chauffeur's Outfit, consisting of Suit, Overcoat and Cap, of fine dark gray all-wool whipcord, we offer, considering conditions, an outfit which is remarkable for both quality and value. The outfit complete, \$75.00, or as follows:



Suit \$34.00

Overcoat \$38.00

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Truly American—IVORY PY-RA-LIN

Toiletware tells. Exquisite simplicity—and Ivory Py-ra-lin—mark the dressing-rooms of true American Gentlemen.

IVORY PY-RA-LIN

(A DU PONT PRODUCT)

is of America, and for America, from mirror to manicure scissors. It is handsome, simple, correct, and enduring. Obtainable in complete sets, or piece by piece, in permanent patterns as occasion arises.

Send for illustrated brochure. Ask your dealer to show you Ivory Py-ra-lin. You may be certain of the genuine by the name Ivory Py-ra-lin stamped on every piece.

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DU PONT

PARIS KEEPS ITS PROMISE

(Continued from page 36)

At Paquin's, Mlle. Madeleine has not been satisfied to make changes in the length of her dresses, but has also used a number of pretty details within the silhouette. This silhouette is undeniably narrower than it has been, but it still allows the wearer to walk without being conspicuous, which is an excellent recommendation in these times.

PAQUIN

The thing that struck me most in Paquin's models is the use of tunics made in pieces. On some dresses they gave the impression of rather large pockets. In most cases the trimming on these panels runs on the bias instead of straight up and down,—which simply means that Mlle. Madeleine, with an originality for which one must give her credit, has banished symmetry from her frocks. This is certainly a very intelligent way of getting something new at a time when nothing very eccentric can be used in the outline.

The backs of dresses have never, or almost never, any similarity to the fronts. This is true of almost all the daytime and evening dresses, and it applies equally to the very heavy materials and to those metallic materials in brocades or stripes which Rodier has originated. A dress largely of squirrel made with a long Egyptian blouse and hardly held in at all at the waist, is a triumph of the furrier's art. It is very rare to see such softness in fur combined with such skill in making. The big capes of sable and chinchilla which we find at Paquin's are treated with the same art. The skins are arranged in such a way as to make the wearer look slender, and on the wide bor-

der they run in the opposite direction from those of the fronts and the rest of the garment. Capes are most liked by Paquin as a wrap, except for some fitted evening coats in light plush edged with bear or kid. One coat in particular is the great success of the season, in colour, as well as in shape. It is called "Joffre" and gives very slender and elegant lines.

For evening dresses, Mlle. Madeleine has kept to beautiful and conservative lines interpreted in such a way that they seem new. One of the models is short, perhaps, but its draped apron and the very novel lace on the collar fall irregularly in the most charming way, giving a broken line which is full of fantasy. The laces used by Paquin are neither Cluny, nor Chantilly, but a silk lace which is made on bobbins and is modern in design and very rich—quite different from any lace we have ever had before. The combination of these exquisite arabesques with eyelet embroidery and small coloured beads, the whole on gold tulle, is very splendid, but at the same time so conservative that it can be worn in war times.

Paquin uses few high collars. Her sleeves are long or short, according to the style of the dress. The general impression which I got at Paquin's was that the styles are sensible, based on the circumstances in which we are living, but full of innumerable new ideas. These ideas are somewhat restrained, but they are there none the less, and one feels sure that when the moment for general rejoicing comes, Mlle. Madeleine will dazzle our eyes with a gorgeous collection which it will be a delight to wear. That is a prospect to please every one.



Miss Edith Day, clever star of "Going Up,"
in a dress of

Satin Francaise

Satin Francaise holds a place of importance in the wardrobe of well dressed women everywhere.

It is one of the few fabrics that is always in style, always correct for evening wear, for street and afternoon frocks and in combination with serge, georgette and other materials.

Its rich draping quality, its beautiful lustre, its delightful softness put it in a class by itself among Satin Fabrics.

And it is particularly well adapted for war-time use because of its durability and because it takes the place of wool fabrics. You can buy Satin Francaise at the best shops everywhere.

Write for our interesting booklet
of famous stage and screen stars
in gowns of Satin Francaise.



This shield on a
fabric is a sign
of Pelgram &
Meyer Quality.

Pelgram & Meyer
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New York

Save the Wool

DON'T WASTE PAPER— IT MEANS COAL

"Save waste paper," says the Government. "Yes, Madame. But don't waste paper in the first place."

You know about the coal shortage. You knew last winter when it was too late for you to do anything but shiver. Now you know that Dr. Garfield threatens you with being colder still before the spring. But you know in time to do your part to prevent it.

Vogue intends giving you a whole article on saving coal. But in the meantime—did you know that it takes three pounds of that same precious coal to make every pound of paper?

In addition, it takes many thousands of men. And it takes railroad cars that are needed not only for the transportation of men, food, and munitions, but for the transportation of coal. For car-shortage is in large part responsible for coal-shortage.

Make up your mind that, so far as you personally are concerned, you won't waste any more coal in the form of paper. Don't waste a single sheet of note-paper by using only one side of it—and then using another sheet. Don't let your grocery man use yards and yards of wrapping paper doing up groceries that are already sealed in packages of their own at the factory. Don't allow magazines to be thrown into the fire; send them to the soldiers. Don't throw away even newspapers; if there isn't a society in your town that collects and re-sells waste paper, organize one.

We've learned as a nation to conserve wheat, meat, sugar. We must learn to conserve coal. Let's begin to-day on paper.

Vanity Fair UNDERSILKS



THE feminine world is too busy, oh, much too busy, to be hampered with petticoats these days. It's distinctly a knicker season!

The Vanity Fair knicker has taken on a most workmanlike appearance. It's stamped with "Utility" all over. Right in the back, where knickers always wear thin from the friction of the corset, the Vanity Fair knicker is of *double thickness* glove silk! Think what that means. Your knickers last just twice as long!

Ask for Vanity Fair in silk Vests, Unions, Envelope Chemise, Knickers and Pettibockers. Each has a special feature that is worth investigating. Write to us if you cannot obtain them.

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No. 535 Light-weight ladies' suitcase
in selected black cowhide—
Windsor grain. Sewed French edges. Solid
brass locks. Silk moire lining.
16 in. \$24.00 20 in. \$26.50
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Built Upon A Foundation

The first impressions you get of Belber suitcases are luxurious leather, splendid trimmings and handsome linings.

But underneath this fine surface there are many hidden things that guarantee quality.

A steel frame or basswood box construction is used in all Belber suitcases. You cannot see it but—it is this interior foundation plus fine leather that makes Belber suitcases both serviceable and handsome.

Sold by most good dealers. If you cannot locate the Belber dealer in your city, write us.

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Philadelphia, Penna.

Manufacturers of high grade Wardrobe Trunks, Bags and Suitcases.

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TRAVELING GOODS
"Outwear Travel"

Furs OF SUPERIOR QUALITY DISTINCTIVE IN STYLE

An advance showing of
attractive Fall and Winter
models in Coats, Wraps,
Coatees, Scarfs and Muffs.



All the
Fashionable Furs

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MANGONE CLOTHES

For Women of Fashion

Smart with that silent smartness, which is "the art which conceals art."

The best Apparel Establishments are our Accredited Representatives in every city

This label is not merely a mark of commerce, but a standard of art.



Valenciennes lace, sheer batiste, pink ribbon, and the becoming Empire style all help to make this nightgown charming; \$2.90



SEEN in the SHOPS

(Continued from page 72)

of navy blue Georgette crêpe trimmed with a cluster of six tiny tucks at each edge, a narrow pleating of Georgette crêpe, and eight tiny pearl buttons connected by hem-stitching. It comes in bisque with brown or taupe and in black.

The blouse sketched in the middle at the bottom of page 71 also combines two colours of Georgette crêpe. It is particularly attractive in bisque and navy blue. Like the other blouse, the tucked front panel is trimmed with tiny pearl buttons. The sleeves, which are close at the top and slightly full at the bottom, are very smart. A bisque sailor collar has deep navy blue pleatings. It may be had in bisque and brown or bisque and taupe.

A GROUP OF SMART BLOUSES

Very new and attractive is the use of fringe on blouses of the type of the one sketched in the middle on page 71. It is of navy blue Georgette crêpe with a tucked collar which forms a bib at the front and a rather deep sailor effect at the back. The fringe is used very effectively on the sleeve. This blouse may be had in black or taupe, also.

There are certain women who prefer washable blouses both in summer and winter, and for them the models sketched at the upper right and left on page 71 have been selected. The blouse at the right is of an excellent quality of white or flesh coloured crêpe de Chine with a well-fitting shawl collar and a vest at the front. The vest, which is made of the same material, is laid in half-inch tucks. The blouse at the left comes in flesh colour or white Georgette crêpe trimmed with narrow cream colour Valenciennes lace and insertion and with small pearl buttons. A becoming rolled collar and turned-back cuffs are edged with the lace and insertion.

Though this is not the season at which special values in lingerie are obtainable,

as a rule, Vogue has had so many recent requests for combinations and nightgowns that it has asked the shops to supply a few interesting pieces. The sketch at the upper left on page 72 shows a gown and chemise made of fine batiste and trimmed with Philippine embroidery in a butterfly design and priced very reasonably. The sketch at the right illustrates an envelope chemise of fine nainsook with shoulder straps and band about the top of cream coloured Valenciennes lace and with three tiny French silk rosebuds in soft colours at the centre front. The fulness is gathered into a band of the lace just below the bust in a most attractive and becoming manner, and the bottom of the chemise is edged with lace.

For the woman who does not find the simple embroidered gown becoming is the batiste gown sketched at the top of this page. It is made with a V-neck and very short sleeves trimmed with two-inch cream Valenciennes scalloped lace. Embroidered beading, one inch wide and run with pink ribbons tied in a graceful bow, holds in the fulness below the bust in the becoming Empire style.

REASONABLY PRICED LINGERIE

The sketch at the top on page 72 illustrates an envelope chemise of flesh colour crêpe de Chine in an excellent quality. It is very simply made with a deep straight band yoke of the same material ornamented on the right side with a spray of embroidered flowers in pastel shades and on the left side with a cluster of tiny French rosebuds. Pink ribbon is drawn through the eyelets in the middle of the front and tied in a bow, and there are pink ribbon shoulder straps and hem-stitching finishing the hem of the chemise. The simple gown in this sketch is also of flesh colour crêpe de Chine trimmed simply with hem-stitching and a tiny rosebud. This nightgown is a very excellent value.



Since the cost of Georgette crêpe is mounting as rapidly as the cost of so many other pleasant things, it is a delightful surprise to find this distinctive blouse, priced at \$5.95

Gray Buckskin Top Boots

for

Late Fall and Winter Wear



1179

1062

1064

1012

1013

1179	With patent leather vamp	\$15 00
1064	" " Black Russia vamp imitation wing tip	\$14 00
1062	" " Tan Russia vamp imitation wing tip	\$14 00
1012	" " Patent leather vamp	\$18 00
1013	" " Black Russia vamp	\$18 00
1181	" " Black Russia vamp	\$14 50
1177	" " Patent leather vamp	\$14 50
1173	" " Black Russia vamp	\$14 00
1132	" " Black Russia vamp	\$16 00
1133	" " Dark tan Russia vamp	\$16 50
1014	" " Patent leather vamp	\$17 00

1181

1177

1173

1132

1133

1014



J & J SLATER

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Our Country's hope—a healthy, happy Baby

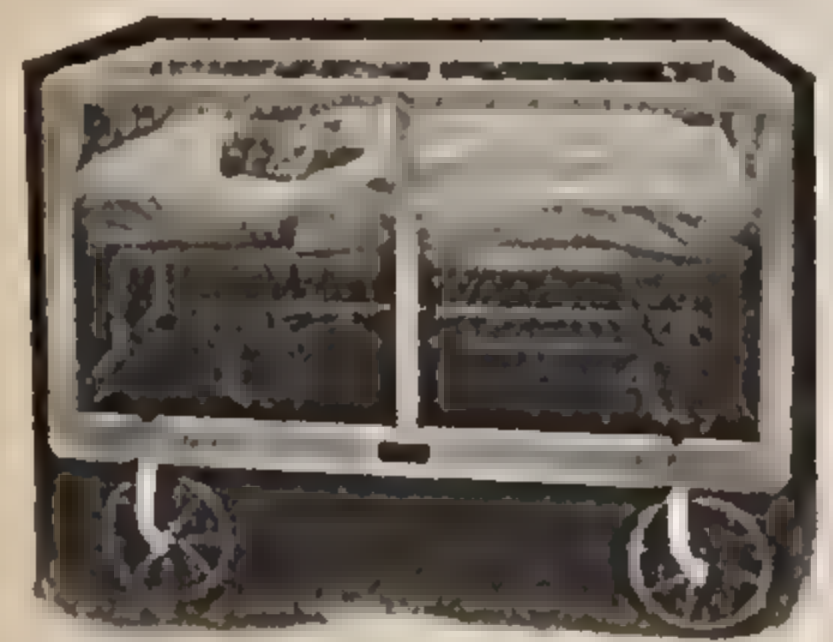


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THE ONLY ORIGINAL KIDDIE-KOOP

Crib, Play-Pen, and Bassinet Combined

For the Price of a good Crib alone



For babyhood Bassinet and Play-pen



For childhood Crib and portable Play-pen

In saving Baby and saving money, this is a truly patriotic investment. From earliest babyhood, it shields from sun, insects, floor draughts, animals. It is attractive, strong, sanitary, white enameled; has rustless screened sides for air and lightness; rubber-tired wheels, either swivel or stationary. Mattress and wire spring easily raised and lowered to suit your needs and Baby's growth.

Folds instantly, enclosing springs and mattress to carry anywhere. Then, when Baby's little limbs are stronger—when Baby *must* crawl and climb and walk—as crib and play-pen, the Kiddie-Koop is invaluable. Can be used indoors or outdoors—nap-time, night-time, play-time—protecting Baby when Mother's not watching—conserving Mother's nerves, time, footsteps, and Baby's health and happiness.

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Dealers write for discounts

Burby

714 FIFTH AVENUE
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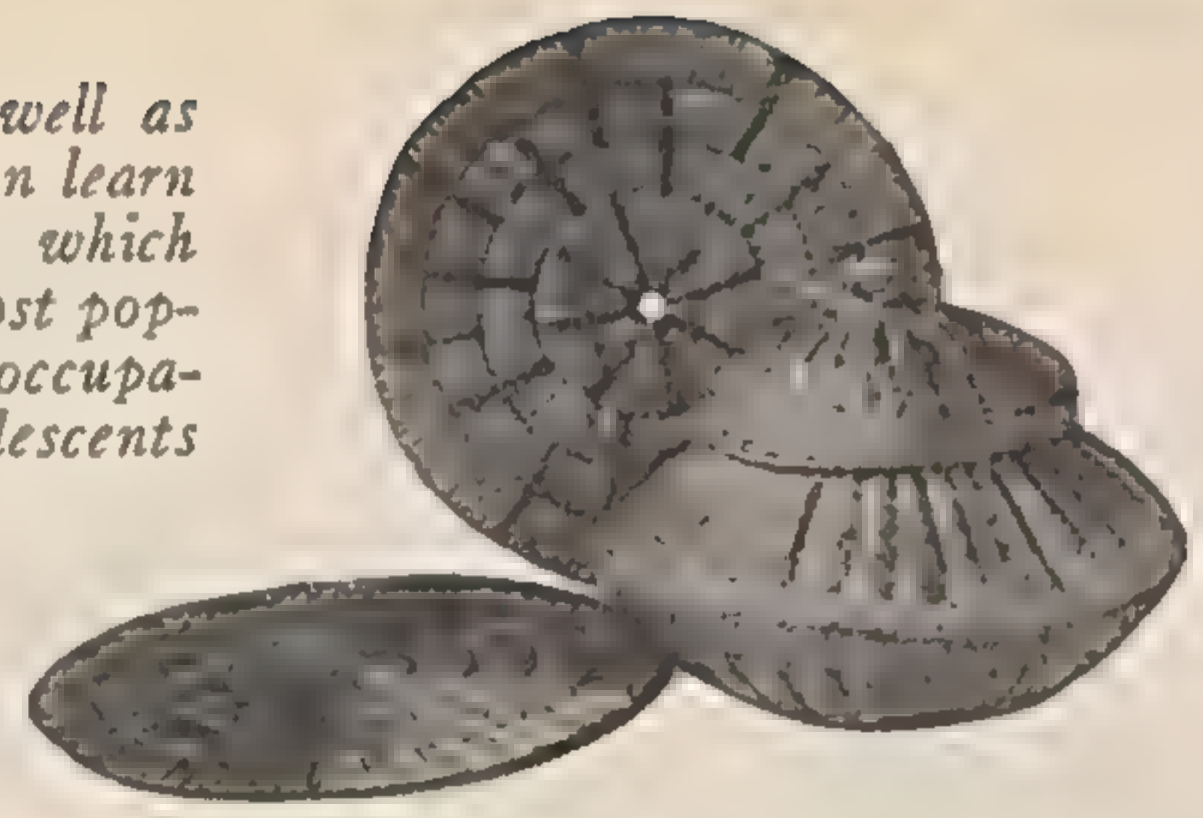
The Furs That Heighten Woman's Charm
No. 1—Alma Tell



Hudson Seal Sport or Trotting Coat; Natural Beaver Panel back and front, Border and large Collar and Cuffs. Smart, but inexpensive and serviceable—made in other combinations.

STYLE BOOK FREE.

The blind, as well as the disabled, can learn basket-making, which is one of the most popular bedside occupations for convalescents



THE GLORIOUS COMPANY

(Continued from page 61)

enlightened attitude toward the disabled will result. One of the advantages for the men is that very often the training provided will reveal talents never suspected by the man himself, and the result will be that the disabled soldier or sailor will be able to recover his self-respect and happiness and be of use to himself and the community. He will then be, as Gelett Burgess wrote, in "Carry On," the magazine published by the Red Cross and concerned entirely with the rehabilitation of the disabled and crippled, "not a victim, but a victor."

Meantime, we all want to know if there is anything we can do to help. One thing that we all can do is to encourage a sensible attitude toward the cripple. The children of England—and certainly no race has ever had higher physical standards than the English—are being taught to think that the strongest right arm that ever bowled a cricket ball isn't quite so fine as the dangling coat sleeve that is balanced by a D. S. O. ribbon, and that Uncle Dick, who used to dash about on the polo field in such splendid style, is an even finer and more thrilling figure now that he is swinging along on crutches. And Uncle Dick, whatever he may feel and think, is far too good a sport not to "carry on" as before.

THE ATTITUDE OF THE PUBLIC

It seems insultingly obvious to urge intelligent people to show men who have been disabled in battle that they have earned the respect and consideration of the public. But there are always certain people who "don't like to see anything unpleasant," who "never allow themselves to think of depressing things like suffering," who keep their minds done up in cotton wool. Such people would doubtless be horrified at the idea of employing a cripple in their households; their valuable patronage would certainly be withdrawn from those shops which employed crippled clerks—as the Bon Marché, the Galeries Lafayette, and all the best Paris shops are doing; they would avoid so unpleasant an experience as having the door of their motor opened by a one-armed doorman. It is undeniably unpleasant to see a man with one leg; it was still more unpleasant for that man when, after long weeks in the trenches, he went over the top and "stopped" a piece of shrapnel, and lay out in No Man's Land under fire two days and nights without water or food, waiting for the stretcher bearers to carry him back to "Casualty Clearing." It was unpleasant for him when he came out of ether and realized that he could never walk on two good legs again; the long months at a base hospital were not exactly pleasant. Whose feelings should be considered now—his or those of the women who would "rather not know about the unpleasant things"? Human nature is pretty poor stuff sometimes, but it is safe to prophecy that the shops which employ war cripples will be the ones which have already established a reputation for an enlightened policy; and that on some of the most beautiful estates of this country, crippled gardeners and house-servants will be given the preference over men who are not disabled.

But for the women who can give all their time to work for the disabled, an opportunity to be of real service is offered by the war service classes for reconstruction training in occupational therapy at military hospitals. Obviously the time to give a man courage to face his future is when he first begins to think about it. This is long before he is ready or able to consider training for a definite job. By arousing his interest at the earliest possible moment through some form of occupation, he once more gets a grip on life. Any one who has ever spent any time in a hospital, or has recovered at home from a serious illness, knows the intolerable ennui of convalescence; and this is increased a hundred fold, of course, by a realization that after recovery the physical handicap will still remain.

WAR SERVICE CLASSES

It has been said that ward occupation work is one of the best things that has come into modern medicine and surgery. The course in training offered by these War Service Classes prepare women to teach occupational therapy in military hospitals. Among the crafts taught are weaving, modelling, toy-making, wood-carving, basketry, block printing, simple metal work, simple book-binding, and various kinds of hand-work including netting and knotting. On the completion of their training, students will be asked to fill out the Government application form, and they may then state whether they wish foreign service or service in the United States only.

While they are in training in New York, the students will have practice in teaching at the Rockefeller War Demonstration Hospital, the New York Orthopaedic Hospital, the Neurological Hospital, and the Presbyterian Hospital. In all these hospitals the War Service students have done pioneer work, and the experiments, especially at the Orthopaedic hospital, were most successful. The children's cases were delightfully responsive. It was touching and gratifying for the women who worked there to see the children lying there at first with nothing to do,—and then again a few weeks later to find them forgetting everything in the happiness of a bedside occupation.

One little girl, who was in a plaster cast and was also blind, was utterly delighted to find that she could learn to make baskets. A wounded soldier, forced to lie absolutely still for weeks, was being taught to make a tapestry bag and in a hilarious moment stuck it on his own head. No more bags for him—he insisted on being given some khaki wool and spent the rest of his time in bed weaving trench caps for the boys.

"I shall wear one of these myself when I go back to the front," was his cheerful comment.

A young engineer in one of the hospitals in France was such a wreck nervously that he had to be tied down on his bed. The first thing that he would notice, or to which he would give any recognition, was a tray of materials for bedside occupations which was wheeled to his bed. A teacher managed to in-

(Continued on page 104)

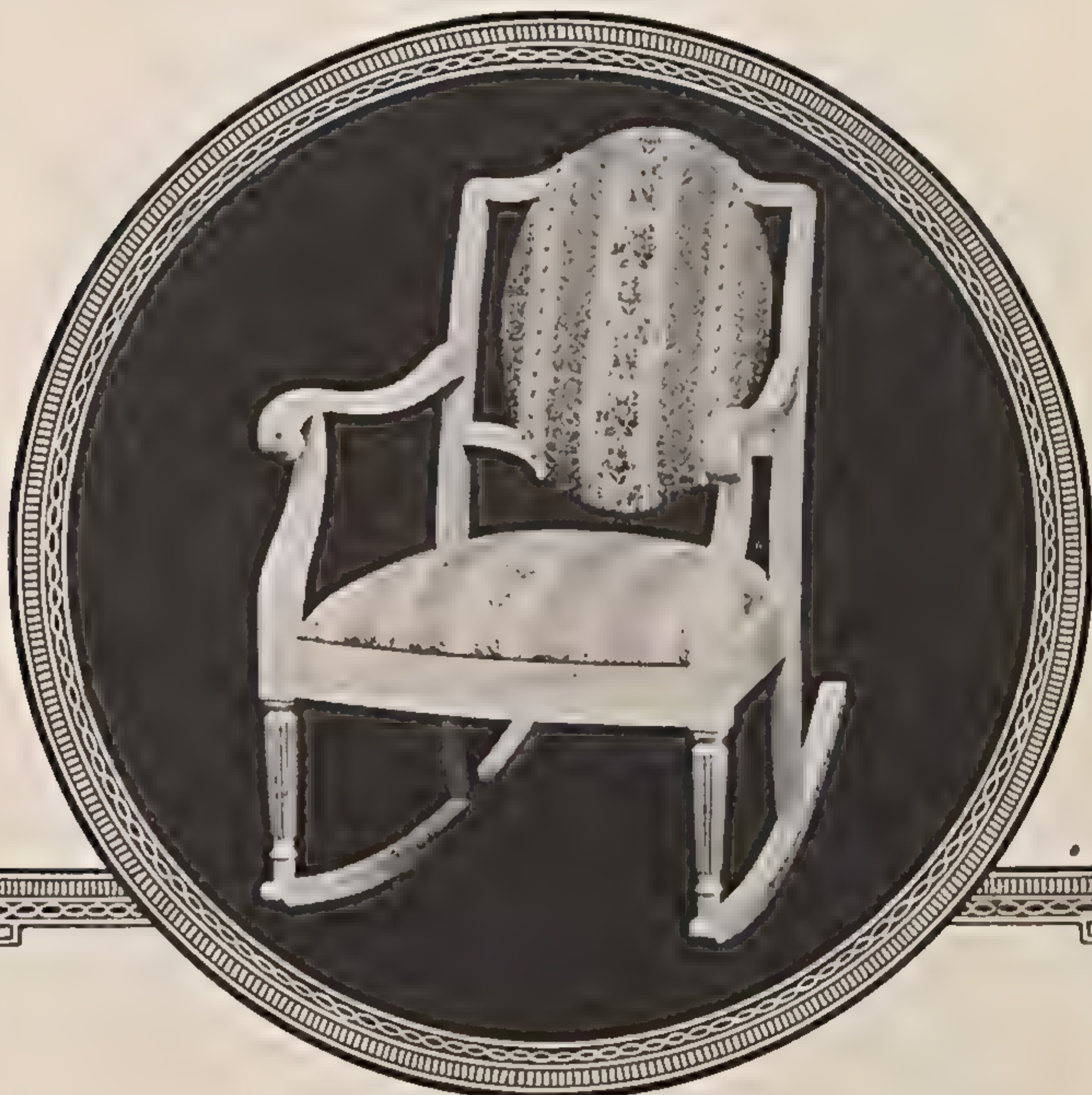
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Silver Tea and Coffee Service—reproduced from a fine old Queen Anne model.



Unsurpassed Beauty in Bedroom Furniture

GUNLOCKE bedroom chairs and rockers are distinctive in that they incorporate beauty, pleasingness, utility and the very highest quality. Designed and built by master workmen, are beautifully upholstered in attractive cretonne and finished in rich mahogany, walnut and ivory.

Look for the Trade-Mark.

All genuine Gunlocke chairs and rockers bear the trade-mark as shown in this advertisement. It is your guarantee for high quality, attractive design and extreme comfort. Ask your dealer to show you Gunlocke chairs and rockers.



Write for this Booklet—Our attractive booklet "Chairs and Rockers in My Home" will be mailed free to any one who writes for it.

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WAYLAND, NEW YORK

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GUARANTEED SUNFAST DRAPERIES & UPHOLSTERIES

Look for this Guarantee on Every Bolt

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant hereby authorized to replace them with new goods or refund the purchase price.

Nothing dispels the dreariness and chill of a room so quickly as a flood of cheerful sunshine. Drape your windows with Orinoka Sunfast Draperies and let the sun stream in!

They are guaranteed absolutely sunfast—neither sun nor rain can fade them.

Ask to see Orinoka Sunfast Draperies in their various weights, designs and colors.

Write today for our booklet, "Draping the Home."

THE ORINOKA MILLS, Dept. I, Clarendon Bldg., New York, N. Y.



Woman's Sense of The Appropriate

Is clearly shown by her choice in dress, during these busy times. The smartness and fitness of the separate skirt has won for it exceptional popularity.

STAR SKIRTS

Styled To The Minute

Are fashioned in styles and fabrics that have made them an important feature of the wardrobe of the woman of today.

The newer silk fabrics and handsomeweaves of wool, and charming combinations of both, offer plentiful variety.

Every Star Skirt is fitted with the Sta-So Tailored Skirt Band, which insures perfect, lasting fit.

Write us for the name of the store in your city that features Star Skirts.

STAR SKIRT COMPANY
NEW YORK CITY

ALSO MAKERS
OF THE FAMOUS
NEVR SINK
GUARANTEED WASH SKIRTS



And last of all—the uniform. It is so comfortable, so well-fitting, so kind to the slim figure—what wonder one wears it with an air?

WHAT WAR HAS DONE TO CLOTHES

(Continued from page 63)

is far from useless. It is simply wool which has been worked over. The manufacturers this season have taken old wool clothes and clothes in which wool and cotton were combined, have sterilized them, and used acids to eat away any inferior matter which might have entered into the weave. After this process of sterilization and filtering, the material which remains is all clean wool and, save for the fact that the threads are shorter than those which are used in the first weaving, this material has not deteriorated in quality. Cloths made of shoddy are not quite so strong as those made of wool in the first weaving, but they are strong enough for women's ordinary wear, and these shoddy cloths are in every way as lovely in appearance as those made of the first weaving.

With the busy life which woman lives to-day there is little opportunity for change of apparel, and this condition has

brought about the demand for an all-day costume. One answer to this need is the dress with a coat designed to accompany it. A woman wearing an outfit of this kind may spend her day in war work and at tea time stop to dance at a restaurant without the feeling of being inappropriately clad. The costume shown in the sketch in the middle on page 63 is an example of this type of frock. It consists of a simple satin dress closely following the lines of the figure, scanty as to skirt, but slashed at the back in such a way as to allow freedom for dancing. The coat which accompanies this is a novelty in that its entire surface is braided closely with black sou-tache braid in such a way as to give the appearance of Persian lamb. The coat is warm and very smart with its close shoulders, slightly flaring hip-line, and sleeves slashed on the inside to a little below the elbow.

THE GLORIOUS COMPANY

(Continued from page 102)

terest him, first in simple knotting and from that in other handicrafts. In two weeks he was back at the front, and the doctor at the head of the hospital gave the credit for his very rapid recovery to bedside therapy. His case is cited simply as an example to show the practical results accomplished by the teaching of these occupations.

The idea of the War Service Classes is not to teach the disabled men occupations by which they can support themselves—the Red Cross Institute will do that after the men are discharged from hospital—but to interest them and divert their minds in those most difficult first weeks of convalescence when their vitality is too low to struggle against the overwhelming depression that is the first thing registered by their waking consciousness every day.

Would you like to put some happiness and interest—and perhaps a new realization of beauty of colour or design—into the grey hospital days of "our boys"? Then why don't you apply at the office of the War Service Classes for Training Reconstruction Aides for Military Hospitals, at 680 Fifth Avenue?

Already nine head aides—which means

teachers who will have ten assistants working under them—have been sent to hospitals in France, and graduates of the summer classes have been appointed to the Lakewood Reconstruction Hospital, the Walter Reid Hospital in Washington, and to other base hospitals.

The course covers a period of three months; the autumn classes are already full, but a new term will open in January. This work offers very special opportunities to craft workers who wish to be of service, and in accepting applicants for training, preference will be given to those who are experienced in craft-work and who have a knowledge of design.

The officers of the organization are Mrs. Howard Mansfield, Director; Mrs. Cornelius J. Sullivan, Assistant Director; Mrs. Frances Seaver, Secretary; and the Committee includes Mrs. Ripley Hitchcock, Miss Maud M. Mason, Miss Anna C. Maxwell, Mrs. Grayson M. P. Murphy, Mrs. John D. Rockefeller, junior, Mrs. James C. Rogerson, Mrs. Charles Sprague Smith, Mrs. Willard Straight, Mrs. Ripley Weisse, Dr. Russell A. Hibbs, Dr. Frederick Peterson, Dr. William L. Russell, and Major F. E. Williams.

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1865—1918

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IN EVERY DESIRABLE FUR

Our display of *Russian and Hudson Bay Sables* is most unusual—they combine the magnificence of perfectly matched skins with exclusiveness of design and perfection in detail.

*Photographs and price list sent on request.
Please specify whether particularly interested
in coats or sets that we may better serve you.*

C. C. Shayne & Co.

Manufacturers of

Strictly Reliable Furs

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Not a word is yet read; the mere look of it tells the story

Crane's Linen Letter

[THE CORRECT WRITING PAPER]

has a distinction in style that is not questioned. Its quality and depth of character is apparent

Usable samples sent on request for twenty-five cents

EATON, CRANE & PIKE CO
New York Pittsfield, Mass

The WAR RELIEF with NO RED TAPE

(Continued from page 59)

recommended his readers. Mrs. Nina L. Duryea was at Dinard, France, in September, 1914, and the sight of the first tragic refugees of the war stirred her to a pity which found expression in a letter written to the editor of "Life," and printed in that magazine on October 15, 1914. This sincere and poignant appeal was afterwards republished in thousands of papers all over the world.

Mrs. Duryea's appeal met with an astonishing response, and on each ship for several months over fifty per cent. of everything sent to France was sent to Mrs. Duryea and the banker at Dinard. This was the beginning of the Duryea War Relief, and when later the relief work became so important as to need a definite name, the committee formed at that time decided to keep the name which had become familiar to thousands of people to whom the mere title of an organization would have meant little.

"NO RED TAPE"

The slogan of the Duryea War Relief is "No Red Tape." Not a penny has ever been spent for rent in either Dinard, Paris, or New York, or for transportation from the United States to Paris, nor have there ever been any expense in the Vosges and Somme districts, back of the battle lines, where French depots have been opened for distribution of supplies. The only expenses of the Paris office are ten dollars a week for a stenographer.

Where the depot of distribution is situated, at 11 Rue Louis Le Grand, Paris, a large volunteer staff carries on an efficient distribution along simple lines, and, to date, over one hundred and four thousand persons have received aid. In addition, many tons of food, hospital supplies and household and garden utensils have been sent to Roumanian and Montenegrin prisoners in Austria, to Allied prisoners in Germany, and to Russia and Salonica, and this has been done since 1914 on the average running expense of about four dollars a day; a unique attainment which adds greatly to the popularity of the Duryea War Relief.

The Duryea War Relief has opened an auxiliary depot in Paris for the free distribution of milk under Mrs. Shearson's direction, and, since the beginning of its work, has distributed hundreds of these cans of milk and many tons of food throughout France, and this work grew to such large proportions that an independent branch became necessary.

Beside the ordinary condensed milk which is still being sent, a new and improved product of powdered milk is being shipped. From this milk only the water has been extracted, with no sugar or preservatives added. In powdered form this costs but twenty-eight cents a pound, and when water is added in France a quart of fresh milk from which even butter can be made, will cost but seven and one-half cents a quart. This is to be given to consumptives, hungry babies, and desperately wounded men who literally would die for want of nourishment without this pure free milk.

The city of Buffalo is sending a unit, equipped and maintained at its own expense, as a branch of the Duryea War Relief. The chairman of this War Relief Unit is Mrs. Edward Frisbee who, before her marriage, was Lady Grace MacKenzie, of Edinburgh, and who is well known as a traveler, explorer, and huntress in Central Africa. This unit will be equipped with motor kitchens and motor drays for the distribution of supplies, and it is hoped that other cities will follow the example of Buffalo and take the Duryea short cut to the devastated regions of France.

The Duryea War Relief has just sent its third farming unit to France, equipped

with motor tractor, ploughs, and trailers, manned by a staff of volunteer workers. These farming units take seeds and garden tools to the inhabitants of the restored districts; they plough and sow the fields and give the peasants tools with which to cultivate them. They also take food and clothing, for these people, broken down in health as a result of their terrible experience, and half starved, often lack the physical strength to till the soil.

A year ago the French Government gave over to this organization for relief work, seventeen ruined villages in the Somme district. Mrs. Duryea and the members of her staff lived in a house among ruins at Roye, where now the Germans have caused a second and greater desolation. The pitiful inhabitants who had not tasted milk or sugar for two and a half years and who lived in the remnants of bomb-proof cellars were personally visited and supplied with all the necessities of life, save houses. These were not reconstructed, because just such a disaster was feared as that which occurred when the Hun again swept across that district. Mrs. Duryea has sailed again—within the last few weeks—to visit these villages, now released by the recent Allied drive. She will go directly to the districts just back of the front lines, and cases of need will be brought to her personal attention.

Here is an extract from one of Mrs. Duryea's letters, written from Roye:

"Please, I beg of you, send us anything, old or new, which it is possible to use for any human necessity. Beg your friends to give and pity as they have never done before, for our battlefield is here.

A DEPOT AT ROYE

"The food and clothing have gone to Roye where we are opening a branch depot. My first trip of inspection up there I slept on the floor under a roof where the dawn woke us, but a house is being patched up now and made tidy. Roye is just back of the battle-line, and the guns roar day and night. This is the most recently evacuated district, and not a woman between sixteen and forty but was taken away into white slavery by the Huns. No men, of course, remain. We gave our great Moline Plowing Tractor to the Commune, so it will go from place to place with its American flag to show these piteous people that America stands by in a practical, as well as heroic sense. We have clothed over twelve thousand people so far, and given out over one hundred and seventy-seven thousand articles. The refugees who fill the outer court each afternoon would wring your heart. One detects a difference even in these last months. They are oddly silent, and are slow to respond, even to sympathy. They just look at you with a sort of dumb, patient, dazed misery which is eloquent of terrors survived, but not forgotten. The immensity of this tragedy is beyond description. One winces in realizing how utterly impossible it is to make you, over there, understand. The whole world seems to be coughing. The consumptives are beyond computing. Such dear boys, armless, legless, or blind, hobble here for help, coughing their lives away. We live in a breathless hurry, trying to catch up with whatever swamps us. We never get through and never do or accomplish what has to be done."

Why don't you pack a box to-day, or send a cheque to the Duryea War Relief? It is one of the few organizations able to send to France warm used clothing. It also has no rules as to knitted garments; anything wearable is welcomed by that organization, and whatever is sent to 9 East 30th Street, New York City, will be forwarded quickly.



*Yes they are
beautiful—and
wonderfully durable!*

VAN RAALTE
"Niagara Maid"
SILK UNDERWEAR

"THE 'superior' feel of their pure glove silk makes them delightfully luxurious and their superb quality withstands long wear and many launderings.

"As to style, all Van Raalte silk underwear is exquisite and their careful finishing assures you that the style and shapeliness will last as long as the garment."

Sold at all good shops.

Niagara Silk Mills, Fifth Ave. at 16th St., N. Y. C.
Makers of Van Raalte "Niagara Maid" Silk Gloves and Silk Hosiery



THERE'S a little something about True Shape Hosiery that more than just meets every requirement of good style, good fit and economy,

True Shape HOSIERY

is all that its name implies.

Men's pure silk, 75c. up; other grades in silk lisle as low as 40c.

Women's silk lisle, 50c. up; fibre silk, 85c. up; pure silk, \$1.15 to \$1.75. Ask your dealer for True Shape. If he hasn't it, write us and we'll tell you of one who can supply you.

TRUE SHAPE HOSIERY CO.
Philadelphia

Wherever you are you'll be sure of hosiery satisfaction if you insist on this trade-mark on each pair



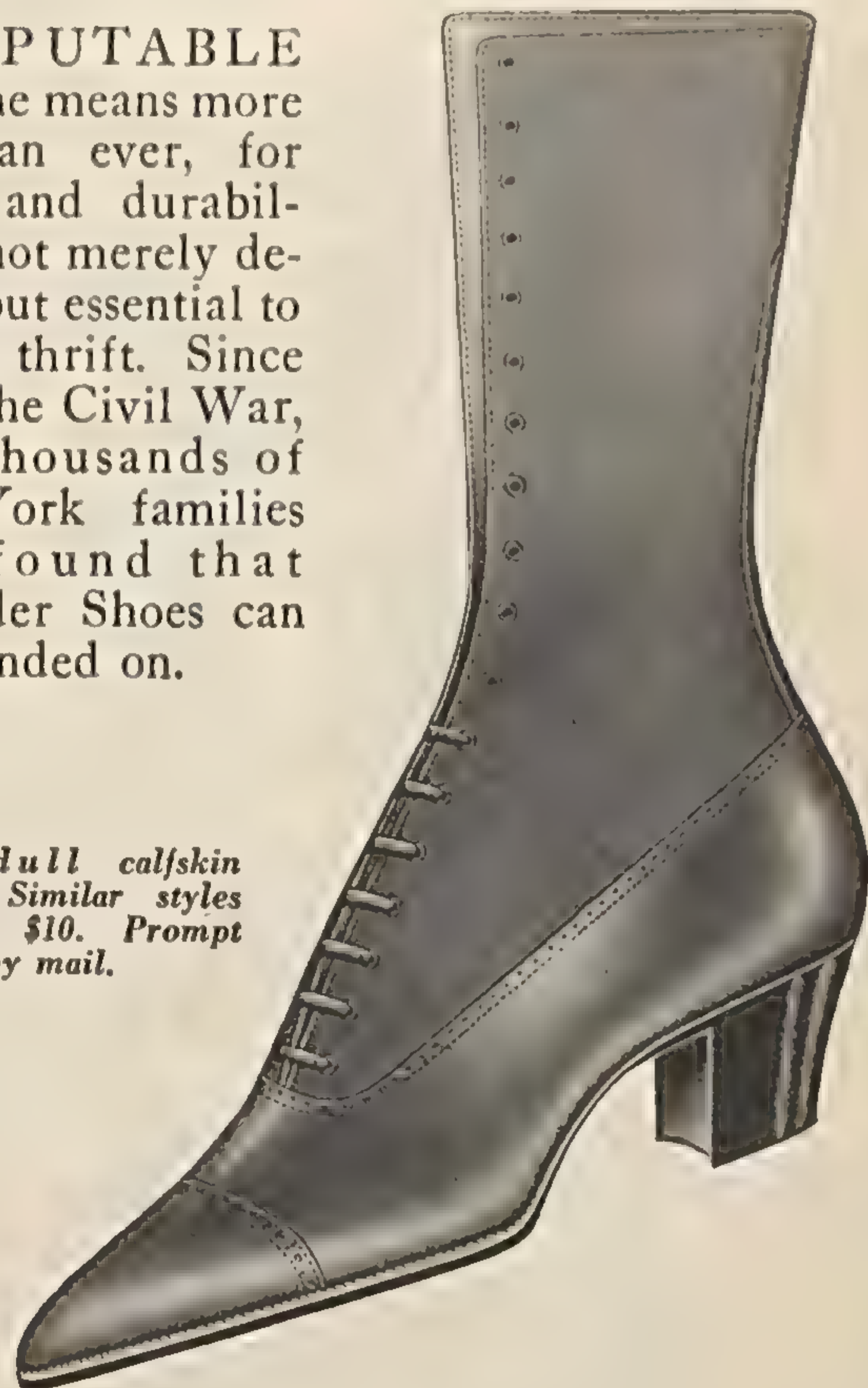
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Andrew Alexander

548 Fifth Ave.  NEW YORK

A REPUTABLE name means more now than ever, for quality and durability are not merely desirable but essential to national thrift. Since before the Civil War, many thousands of New York families have found that Alexander Shoes can be depended on.

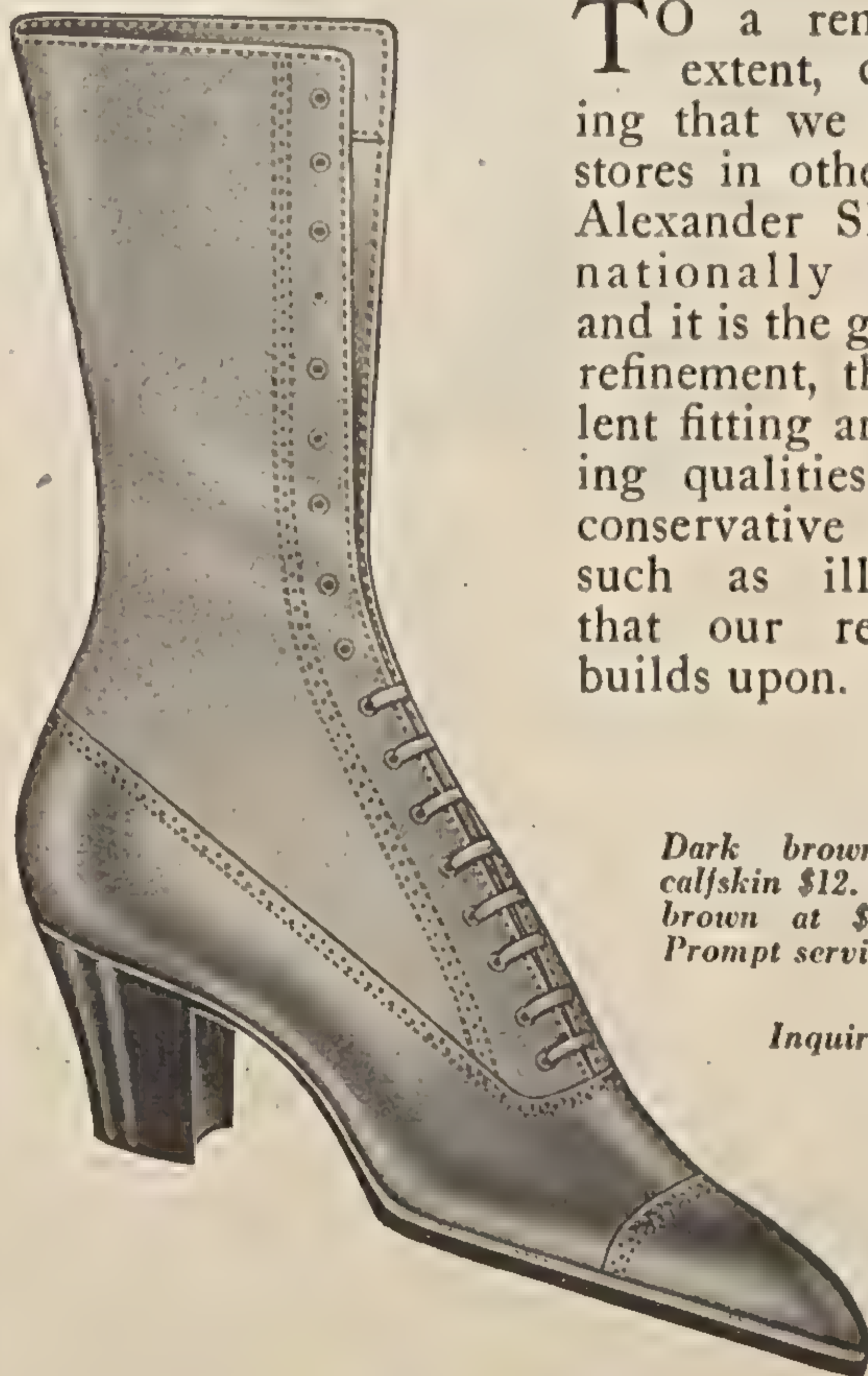
Black dull calfskin \$12.50. Similar styles at \$8 to \$10. Prompt service by mail.



TO a remarkable extent, considering that we have no stores in other cities, Alexander Shoes are nationally known; and it is the grace and refinement, the excellent fitting and wearing qualities of our conservative models such as illustrated, that our reputation builds upon.

Dark brown Russian calfskin \$12. Others in brown at \$8 to \$10. Prompt service by mail.

Inquiries Invited



S E E N o n t h e S T A G E

(Continued from page 68)



Cousins Shoes
made in New York
for women

*Correct Modes for Street
Sport and Indoor Wear*

*At Leading Stores in
Leading Cities*

this four-act comedy, many children are trotted forth before the footlights and the audience is invited to applaud the golden thought that no apartment is complete until it has been made to echo with the pitter-pattering of tiny feet. Each of the assembled members of the rah-rahing class of 1903 is required to surrender, sooner or later, to the sentiment of vicarious paternity. The audience is asked to sentimentalize about that gentle touch of childish hands which is decreed to soften the hardest heart of the most resolute bachelor; and, when the various stage-children are paraded before the footlights, the public is invited to slobber over them and pat them on the head.

Many of us, in front, have children of our own; and, in these troubled days, it seems rather cheap to deliver sentimental trash about the vicarious emotion of paternity, while some of us, who listen to this twaddle, are still torn by the inevitable conflict between our natural desire to rush to France and our sterner duty to remain at home for the purpose of supporting those little sons of ours that we never slobber over nor even mention except in answer to a manifest requirement. Stage children may be little dears, and all that sort of thing—as our sterner British cousins might be conceived as saying; but, after Mr. Hoover has warned us about the need for conserving sugar, it is clearly desirable for our public to resist an invitation to wallow naked in saccharine and sentimental slush.

"PENROD"

"Penrod," also, is a play that deals with children; but it enjoys the great advantage that comes from sprinkling the salt of satire upon their flitting tails, instead of attempting to tell the theatre-going public how wonderful it is to be a father. Those of us who happen to have children at home are most interested in them in their aspect as strangers with whom it is particularly difficult to become acquainted. When we are asked, across the footlights, to take the little dears into our arms and slobber over them, we of course become offended, and run away from home, and ask the bartenders to set up another round for everybody in the house. In this respect, such a play as "Daddies" must be regarded as exceedingly immoral, but such a play as "Penrod" should be written down as morally retributive, since it has been calculated cleverly to send a host of fathers back happily to their established homes.

"Penrod" exploits and satirizes the perversity of the psychology of childhood and carries with it a sure antidote against the tendency to sentimentalize about the pitter-pattering of little feet. This play has been fabricated by an experienced practitioner Edward E. Rose, from a series of short stories by Booth Tarkington, who knows a thing or two about life and is habituated to regard the panorama of experience without a patch on either of his eyes.

Considered from the outset to the end, "Penrod" can hardly be accepted as a good play. No good play has ever yet resulted from the process of dramatizing a series of short stories. The first act is vacuous and dull; the piece does not begin to march until the middle of the evening; but the last of the four acts is neatly compacted and displays a mastery of theatrical expedient which is undeniable and irresistible.

The hero of this play is a little boy, eleven years of age. Booth Tarkington, who never slobbers over children, has drawn him naturally as a sort of Bolshevik who conceives himself to be the leader of a reasonable revolt against organized society. The scenario of the play was planned by Mr. Rose; but the meticulous ear of Mr. Tarkington may be recognized in the foot-fall of many of the lines.

Here is a piece which recognizes children as they really are and does not appeal to us to perspire sentimental tears at the very thought that feet are smaller at the age of ten than at the age of twenty.

Mr. Rose's play details the adventures of Penrod Schofield (aged eleven) after he has organized a "detectative" agency and assigned his pals to the task of "shadowing" the movements of a suspected newcomer to his town,—the sleek and oily Herbert Hamilton Dade. The way in which he traps this veritable malefactor, quite unconsciously, while piling up occasions for a memorable spanking of his little person affords the necessary material for the spirited last act.

Mr. Tarkington is a graduated student of the psychology of childhood; and the children who have been selected by his manager, Mr. George C. Tyler, to deliver his message over the footlights are more than adequate to the occasion. The part of Penrod is beautifully acted by Andrew Lawlor, a little boy of genius; and his pals in the "detectative" agency are played consummately by Richard Ross, Thomas McCann, and Charles Whitfield.

"DOUBLE EXPOSURE"

The scope of modern farce was perfectly defined by Sir Arthur Pinero, when he stated—so long ago as 1885—that this type of drama should endeavour to exhibit "possible people doing improbable things." The action of a farce is necessarily incredible; but the characterization should be sufficiently convincing to make the customers believe in the project so long as they are present in the theatre. If they disbelieve this project later, when they have gone home and have had time to think it over, this ultimate reaction is merely a matter of secondary consequence.

The more preposterous the project of a farce may be, the more necessary is it to make this project credible—at least for the moment—to the assembled audience. To state the same axiom more simply,—people will not laugh at a farce until they have been persuaded to accept it as a record of actuality. This principle was drilled into the mind of the present commentator, several years ago, by an artist of the theatre no less eminent than George M. Cohan; and Mr. Cohan's theory is absolutely sound.

"Double Exposure" was cleverly planned and nicely written by Avery Hopwood, who is one of the few playwrights in America that deserve to be regarded, by reason of their past performances, as veritable artists. The piece was carefully cast, and was skilfully directed by Edgar Selwyn. Yet it failed immediately in New York; and the reason for this failure will become, in retrospect, more interesting than a record of the piece itself.

In the first act, we were introduced to two married couples, all four of whose members were afflicted with a sneaking and subsidiary feeling that they might have been more happy if the cards of matrimony had been differently dealt. A Hindu Yogi wanders, at this point, into the plot, and, by exercising his hypnotic skill, transfers the spirit of one husband into the body of the other, and vice versa. After this exchange of personalities, the two husbands decide—in keeping with a natural expectancy—that they will be better satisfied at home than by wandering afield. This formula was very promising; and Mr. Hopwood was amply justified in applying his fine talents to the completion of the project.

But the play "died"—as we have learned to say in the particular vernacular that is current in the region of Broadway—before the farce had fairly entered its second act. The audience never believed, for a moment, in the mystic exchange of

(Continued on page 110)

PRICE PER 1000 CALORIES

Quaker Oats 5c	Stewing Hens 34c
Round Steak 37c	Broilers 70c
Leg of Lamb 52c	Eggs 43c
Veal Cutlets 44c	Fish 40c



Buy Foods By Calories—Not By Pounds

Compare food cost by calories, and you'll use more Quaker Oats. The calorie is the energy unit used by governments to measure food.

On this basis, at prices current at this writing

**Meats Average 8 Times as Much.
Eggs, Fish and Fowl
Cost 8 to 10 Times Quaker Oats.**

That is, for the same calory value. Yet these are all major foods.

Pound for pound, Quaker Oats has twice the calories of round steak. Every cupful contains 280 calories—as much as four eggs.

Every dollar you spend for Quaker Oats saves at least \$7 if used to displace meat, measured by the calory basis.

You have known the oat as the marvel food, well balanced, rich in minerals. But its wealth of nutriment makes it also the money-saving food.

Make Quaker Oats your breakfast. Mix it also with your flour foods. Use it to save money, to save wheat and meat, to add flavor and nutrition.

It is one of the greatest foods you have.

Quaker Oats

The Best One-Third of Oats

We use just the queen grains—big, rich and flavory—in making Quaker Oats.

We get but ten pounds from a bushel.

Thus you get oat flavor at its best. You get it without extra price. All oat foods are made doubly inviting when you use this premier grade.

12 to 13c and 30 to 32c Per Package

Except in Far West and South

(1935)

Quaker Oats Bread

1½ cups Quaker Oats (uncooked)
2 teaspoons salt
½ cup sugar
2 cups boiling water
1 cake yeast
¾ cup lukewarm water
5 cups flour

Mix together Quaker Oats, salt and sugar. Pour over two cups of boiling water. Let stand until lukewarm. Then add yeast which has been dissolved in ¼ cup lukewarm water, then add 5 cups of flour.

Knead slightly, set in a warm place, let rise until light (about 2 hours). Knead thoroughly, form into two loaves and put in pans. Let rise again and bake about 50 minutes. If dry yeast is used, a sponge should be made at night with the liquid, the yeast and a part of the white flour.

This recipe makes two loaves.

Quaker Oats Pancakes

2 cups Quaker Oats (uncooked), 1½ cup flour, 1 teaspoon salt, 1 teaspoon soda dissolved in 2 tablespoons hot water, 1 teaspoon baking powder (mix in the flour). 2½ cups sour milk or buttermilk, 2 eggs beaten lightly, 1 tablespoon sugar, 1 or 2 tablespoons melted butter (according to the richness of the milk). Process: Soak Quaker Oats over night in milk. In the morning mix and sift flour, soda, sugar and salt—add this to Quaker Oats mixture—add melted butter; add eggs beaten lightly—beat thoroughly and cook as griddle cakes.

Quaker Oats Muffins

¾ cup Quaker Oats (uncooked), 1½ cups flour, 1 cup scalded milk, 1 egg, 4 level teaspoons baking powder, 2 tablespoons melted butter, ½ teaspoon salt, 3 tablespoons sugar. Turn scalded milk on Quaker Oats, let stand five minutes; add sugar, salt and melted butter; sift in flour and baking powder, mix thoroughly and add egg well beaten. Bake in buttered gem pans.



If Cleopatra's Nose Had Been Shorter

CAESAR would not have attempted a war in her behalf and the history of the world might have been changed. Nor would this great Roman soldier have been attracted by a face less smooth—a skin less clear and alluring.

A soft, velvety skin. Truly its attractiveness will throw a mantle of beauty over your entire life, and change it immeasurably for the better.

SEM-PRAY JO-VE-NAY (*Sempre Giovine*) is entirely different from every other complexion preparation. None other can be just like it because there is none other that is a solidified cake of harmonious oils.

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If you cannot get SEM-PRAY JO-VE-NAY or Sempray Face Powder at your favorite store, write direct to us, enclosing 5c, and we will mail you a generous sample.

MARIETTA STANLEY CO., Dept. 34, GRAND RAPIDS, MICH.

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Sempray Face Powder it is called and it has the most wonderful perfume. You will like it the first time you try it, and you will never tire of it—such is its delicacy and refinement—Sempray Face Powder.



A Face Cream in Cake Form

**SEM-PRAY
JO-VE-NAY**
Sempre Giovine

S E E N o n t h e S T A G E

(Continued from page 108)

personalities between the two hypnotized husbands. These parts were assigned to a couple of very clever actors,—John Cumberland and John Westley; but these two comedians were so very different in looks, in manner, and in personality, that both of them failed lamentably in the necessary task of delivering imitations of each other. The effect of the farce might easily have been improved if these parts had been assigned to a pair of very clever mimics, who might have entertained the audience by a quick exchange of personalities that would have seemed—at least for the moment—sufficiently baffling to afford occasion for momentary wonderment.

"WATCH YOUR NEIGHBOR"

"Watch Your Neighbor," by Leon Gordon and Le Roy Clemens, is by far the most entertaining of the host of early season war-plays. It is no less preposterous in plot than any other of the many current pieces that deal with the activities of German spies; but it makes a virtue of this very weakness, because the authors have been clever enough to assure the audience—with many gracefully apologetic smiles—that they are fully aware of the fact that their story is incredible. Both authors appear before the public as actors in the cast of characters; and the leading rôle is played by Mr. Gordon. This young Englishman—who has already done his bit with the British army and has been honourably invalided out of active service—is an excellent actor; and, on the occasion of his very first appearance in New York, he registered an emphatic hit, not only as a performer but also as a playwright.

The piece repeats the primary project of "The Man Who Stayed at Home," by presenting as its hero a clever agent of the British Intelligence Department who accomplishes his important purpose by persuading everybody that he is an inconsiderable "silly ass." The audience is never adequately told why it should be necessary for this clever Captain Bennett, in the first act, to persuade not only his inferiors but also his superiors in the Intelligence Department that he is hopelessly incompetent to handle the heavy task that has been entrusted to him; but after Captain Bennett has gone to Switzerland to circumvent a contemplated "peace-offensive," undertaken by a dangerous gang of German agents, the melodrama moves both quickly and logically. The action is exciting and continuous; it never flags nor falters; and, though many of the incidents are preposterous, they are carried easily to momentary credence by the ever-ready smile of Mr. Gordon. A war play which emphasizes the evasive and yet poignant humour of the British in reference to the gigantic task that has been imposed upon them by events of recent history is a thing to be applauded honestly.

"THE WOMAN ON THE INDEX"

"The Woman on the Index," by Lillian Trimble Bradley and George Broadhurst, is a fairly sturdy melodrama of a type that has long been regarded as old-fashioned. In the prologue—which is dated 1903—the heroine is revealed as the innocent wife of a notorious thief. When the body of this thief is discovered dead in bed, shortly after he has effected a gigantic robbery, the heroine is suspected, though unjustly, to have murdered him. The only reason why she is not arrested is that a detective, by the name of Captain Allen, deliberately allows her to make a "get-away" because he knows her to be innocent.

After a lapse of fifteen years, we meet the heroine again. Meanwhile, she has changed her name, married well, and become a member of the leading set in the

social circles of Washington. Allen has now risen to a dominant position in the Intelligence Department of the federal government; and, by reason of the fact that he still "has something on her," he is able to force the heroine—much against her inclination—to aid him in his current scheme to entrap a dangerous Turkish spy.

The heroine unwillingly accepts this difficult assignment; and all the woe that is subsequently piled up in the melodrama is based upon the assumption that she can not tell her husband that she is acting as a secret agent of the Intelligence Department. Her husband is soon appointed by the authors to become the successor of Mr. Page as the American ambassador to the Court of St. James's,—a locality which the actors persist to speak of as the Court of St. James. (The little matter of an added apostrophe has not yet percolated into the ear of Mr. Broadhurst.) But if the wife of the highest ranking member of our diplomatic department can not tell her husband that she is acting as an American spy, our American secret service must be regarded, without question, as the most secretive in the world.

"SOMEONE IN THE HOUSE"

"Someone in the House," like "The Woman on the Index," may be written off the current record as a manifest anachronism. This theatrical concoction, by Larry Evans, Walter Percival, and George S. Kaufman, is by no means less ingenious than many other melodramas which were successfully delivered to the public in the high and far-off days when such heroes as Raffles and Arsène Lupin were in their prime. But the theatre-going public has been tired out, by this time, with repeated exploitations of that inherently fictitious figure which is known before the footlights as the "gentleman-thief."

"Someone in the House" begins as a melodrama and ends up as a satiric comedy. We are first made acquainted with the sinister hero in the dimly lighted back-room of a questionable pawn shop that appears to be located in the region of the Bowery. In the second act, this dangerous character turns up as the leading actor in a piece to be performed for charity at the country home of a rich resident of Westchester County, named J. Percyval Glendenning. It is the intention of the slithery hero to steal a famous diamond necklace which is to be employed as a "property" in the forthcoming production. He accomplishes his criminal purpose, not only by outwitting the local constable and his assistants but also by over-powering a couple of trained detectives sent up from the metropolis to guard the jewels; but, after he has made his "get-away," he has the heart to return the stolen gems, through the medium of a mysterious expedient, to a lovely young lady, included in the congregated cast of characters, to whom he has previously made complete surrender of his personal affections.

This play has been written with a light heart; and many of the comedy lines composed by Mr. Kaufman are unquestionably clever. The performance also, is distinguished by the fine art of such excellent actors as Lynn Fontanne, Harsard Short, Robert Hudson, William B. Mack, John Blair, Rex McDougal, and Dudley Digges. But it is scarcely possible for the public to resist a besieging impression that they have already seen the same play many times in the past.

"MR. BARNUM"

"Mr. Barnum" was written by Harrison Rhodes and Thomas A. Wise, for the obvious purpose of affording Mr. Wise a
(Continued on page 112)



6561 Earring—
Silverite, Cluster
with Onyx Center



1688 Ring, Sterling
Silver, Daintily—
Pierced, set with
Fishson Crystals



1676 Ring,
Sterling Silver
Filigree center,
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looks like, wears like, and gives as much pleasure to the wearer as the most expensive Diamond, and Platinum Jewelry.

Yet one represents sound war time value, the other war time extravagance.

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The pieces illustrated here, range from \$5.00 to \$18.50 in price.

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get some one else to match you.



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set with Fishson
Crystals



1673 Ring,
Sterling Silver,
Fishson Crystals



1572 Ring, Sterling
Silver, Exquisitely
designed, set with
Fishson Crystals



3004 G Bar Pin, Sterling
Silver, Safety Catch, set
with Fishson Crystals



2919 G Bar Pin, Sterling
Silver, Safety Catch, set
with Fishson Crystals



3021 G Bar Pin, Sterling Silver,
Safety Catch beautifully reproduced,
set with Fishson Crystals



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"There's a Reason"



"Les Produits Esthétiques du Dr. Dys"

TO American women, Paris is the source of beauty; to Parisiennes, the source of beauty is Dr. Dys. His magical preparations are at your service also, Madame. A few are described below.

CRÈME DE BEAUTÉ—Fresh from Paris. Both a protective cream for use before powdering and a skin food, it nourishes and firms the tissues, smooths out fine wrinkles and banishes the age-betraying lines back of ears and under chin. \$1.50, \$3.50.

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TABLETTES DE BEAUTÉ & LOTION SUPRA provide an infallible remedy for double chin. Apply the resolvent tablet, then the astringent lotion. Trial treatment, \$2.75. Complete outfit, \$10.50.

POUDRE DE BEAUTÉ—Atoms of rice flowers and white violets—the face powder supreme. All tints. \$2.25, \$4.50.

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FRECKLES?

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adieu
farewell
thro'

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"WHEN my husband is going through a trying period in business, that is the time I put my best foot forward, plan most carefully my dinners, don't become frocks," said a clever woman who is a bulwark of strength to her husband. "Nothing is more disheartening than evidences of carelessness. Any forced economy I strive to conceal from him."

Wise is this philosophy for war-time! Let us not make our self-denials visible to the world. To allow your complexion to look faded, wrinkled and worn is to reflect discouragement and worry. Time only aggravates neglect.

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The Arden Venetian Preparations

THESE products of Elizabeth Arden's talent, study and experience have made her the most successful of complexion specialists. Imitators of her methods will be found everywhere, but only with the Venetian Preparations, used as Elizabeth Arden prescribes, is success assured. The preparations cannot be duplicated since only Elizabeth Arden herself knows their complete formulas. Among the following preparations are some every woman needs for home use:

VENETIAN CLEANSING CREAM—First of all comes that exquisite cleanliness, unobtainable by means of soap, which is the primary essential of a good complexion. This cream is literally "first step" to any treatment. It leaves the skin soft and receptive. \$1, \$2, \$3.

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VENETIAN SPECIAL ASTRINGENT is a stronger tonic for loose, flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and, by gradually tightening the skin, eliminates deep wrinkles. Made of newly discovered astringent essences and imported herbs, it is a truly wonderful rejuvenator. \$4.

VENETIAN ORANGE SKIN FOOD—Has your face a tired, drawn appearance? Then treat it with this potent tissue builder and watch it become smooth

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ONE THOUSAND A MONTH FOR THE RED CROSS

WE'VE often heard that "you never can tell till you try," but the Red Cross down in Louisville, Kentucky, wishes us to know that you can't tell even then—unless you keep right on trying. It all began with an idea that came to Miss Helen Hickman and her sister, Miss Mary Lee Hickman. It was such a big idea that they were positively afraid of it. It meant stoves and kitchen ware, china, thirty tables with glass tops, seventy-eight chairs, linoleum for the floor, curtains for the windows—it meant nine hundred dollars' worth of expense, and it would be called a lunch room. But beyond it, the originators of the idea thought they glimpsed large profits, all for the Red Cross.

MAKING READY FOR CUSTOMERS

They spent the nine hundred dollars themselves—Helen and Mary Lee—, they chose a central location just around the corner from the shops and the theatres, they put white curtains at the windows, they made big red crosses for the white table-covers under the glass, they bought white flowers to go on top, they hung more crosses on the backs of the chairs and on the valances at the windows. Then they called for the girls of Louisville who had made the social life of that lovely southern city the delightful thing that it is, and the girls gave up dancing and teas and donned organdie caps and aprons and—the lunch room opened.

At the end of the first day every one knew it would be a success. The menu was good; the waitresses were faultless. At the end of the month, however, even Helen and Mary Lee were astonished at the size of the check that went to the American Red Cross at Washington. It was for one thousand dollars. But the really astonishing thing is that all this happened in October, 1917, and that a similar check has gone to Washington

from Louisville at the end of every month from then until now.

As to the mechanics of the thing—and many have been the enquiries from other Red Cross branches that wanted to imitate the success of Louisville—the expenses are about eight hundred dollars a month. This pays for everything—light, heat, servants' wages, and all the provisions but milk and potatoes. These are Mr. Hickman's daily present, sent in from Glenview Farm. Two cooks and a helper are employed, also a janitor and a man who makes and serves the ices. A woman makes salad dressings and serves the salad, and she is paid twenty-five dollars a month. Altogether, servants' wages amount to forty-two dollars a week. The lunch room serves special teas and dinners, but its main business is done at luncheon time—from twelve to two-thirty. The service is à la carte, and here is an average menu.

DOESN'T THIS SOUND GOOD?

SOUPS

Cream of Chicken \$.25 Bouillon \$.20

ENTRÉES

Roast Stuffed Turkey and Cranberries \$.65
Lamb Chops and Peas \$.40
Eggs to order (2) \$.40
Roast Beef \$.45

VEGETABLES

Mashed Potatoes \$.10 Peas \$.10
Spaghetti Italiane \$.15

SANDWICHES

Red Cross \$.25 Liberty \$.25

SALADS

Chicken \$.65 Stuffed Tomato \$.40
Lettuce, Russian Dressing \$.35
Lettuce, French Dressing \$.25
Lettuce, Mayonnaise \$.25

DESSERTS

Chocolate Ice Cream \$.15
Vanilla Ice Cream \$.15
Tea \$.10 Coffee \$.10
Chocolate \$.15

SEEN on the STAGE

(Continued from page 110)

long-desired opportunity to appear in the character of one of the most celebrated of Americans. Many of the passages of dialogue are composed with an ingratiating combination of humour and charm that reveals the practiced authorship of Mr. Rhodes; but, from the structural standpoint, the piece is inconsecutive and spineless and displays the usual faults of a piece that has been built by an actor. Instead of showing a closely-patterned summary of an imagined passage of experience, it merely shows a sausage-string of incidents, each of which is intended by itself to register a sure theatrical effect. Because of this procedure, not even the central character of Mr. Barnum can be regarded as a good part for the actor. Barnum is characterized not so much by what he does, nor even by what he says, as by what is said about him by the other people in the play; and, though Mr. Wise is of course an excellent actor, he is not permitted by the text to create an illusion of absolute reality.

An attempt has been made to suggest the veritable atmosphere of the old circus ring by introducing a living skeleton, a fat lady, a pair of dwarfs, and a pathetic old clown who loves his elephants more than ever, after one of these animals has accidentally wounded him to the very verge of death. All of this material is, of course, traditional; and equally familiar is the off-stage triumph, in the final act, of a singer who impersonates Jenny Lind, and carols forth the strains of "Home, Sweet Home" as the final curtain falls.

It would be difficult to render a coherent summary of this helter-skelter play; for the composition may be described as a patch-work pieced together out of elements of many stories heard somewhere long ago. Half a century ago P. T. Barnum was a person who was very much alive; and, if now he could revisit the glimpses of the footlights, it is safe to say that he would be disappointed at the commentary on his great career which is being shown at the Criterion Theatre.



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THEY pull right on over your shoes, fit snug and trim. They have a leather half-sole and there's an opening through which your shoe heel extends. You can wear them anywhere, day or evening. They come in black, white and eleven attractive colors. They are pure worsted wool, of course—for they're made by Patrick-Duluth. We will be glad to give you the name of some high-grade dealer who has Peggy Teare Motorhose. Write us for the style book.

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That film is what discolors—

not your teeth. It hardens into tartar. It holds food which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. So that film is the great tooth destroyer.

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2725—(Above)—
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sleeves and the little
modesty are of Geor-
gette crêpe and the
medallion that se-
cures the fulness in
front is of dull black
beads. Price \$35.00.

2737—(Right)—
A street dress
shows its wisdom
in choosing tail-
ored lines and an
all-wool French
serge. There is a
braided cord belt,
and an organdie
collar in white
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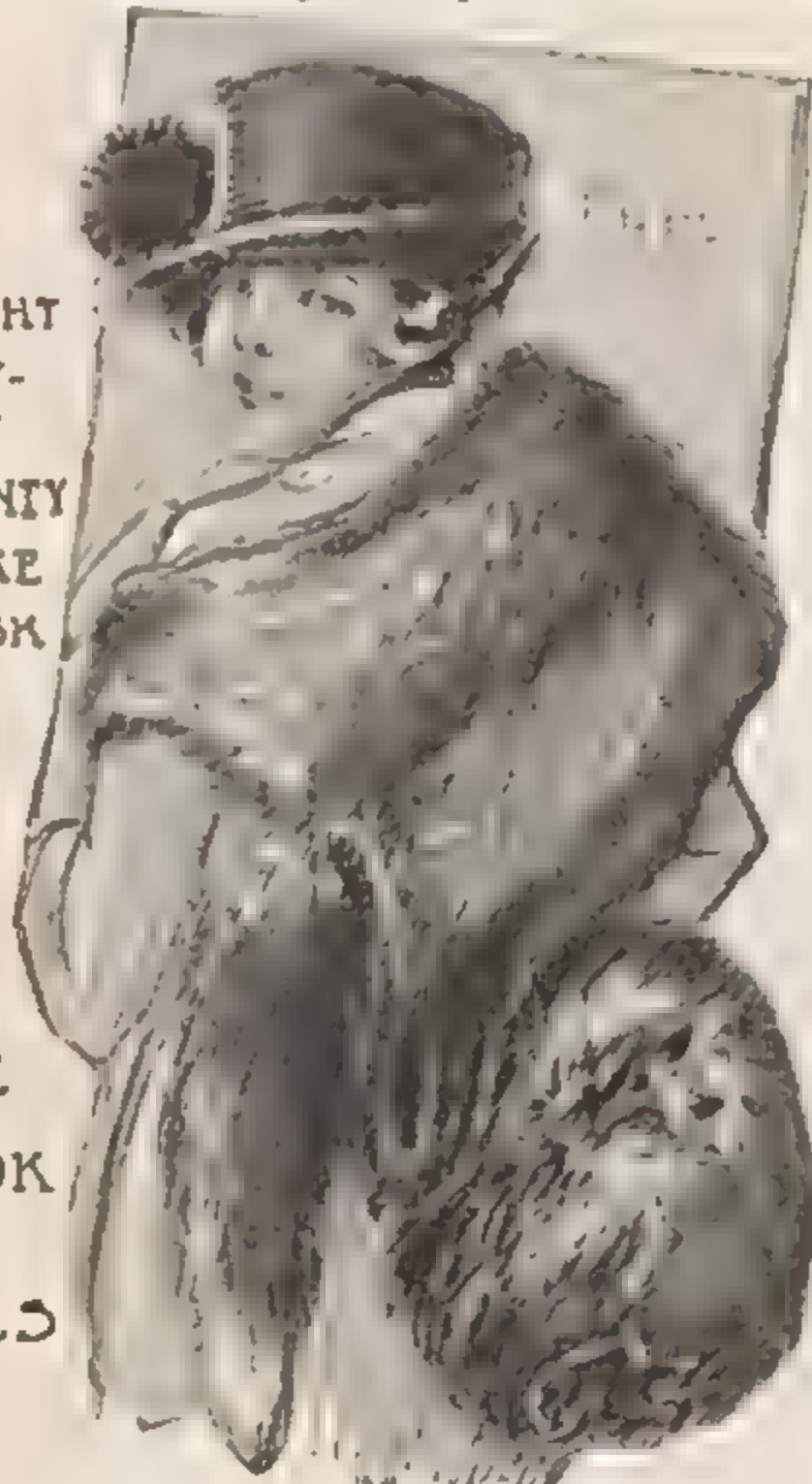
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